

# The Illustrated **LONDON NEWS**

**NOVEMBER 1981 95p**

**BRITAIN AND THE EEC**

Norman Moss

**TAKING AN ELEPHANT OVER THE ALPS**

Wolf Zeuner

**THE COUNTIES**

Arthur Marshall's Devon

**THE GREAT JAPAN EXHIBITION**

Edward Lucie-Smith



The indispensable guide to November  
starts on page 7  
**BRIEFING**





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# The Illustrated LONDON NEWS

Number 7000 Volume 269 November 1981

THE ILLUSTRATED  
LONDON NEWS

## BRIEFING

Our comprehensive guide to events begins on page 7 with highlights and contents and continues on the following page with a calendar for the month. Thereafter detailed listings appear under subject headings between pages 11 and 27 and pages 95 and 106.

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**Subscription rates:** 12 issues plus Christmas number.  
UK and Eire, second class mail £14.  
Overseas, air-speeded delivery £17.  
ISSN number: 0019-2422

**Frequency:** monthly plus Christmas number. You can make sure of receiving your copy of *The Illustrated London News* each month by placing a firm order with your newsagent or by taking out a personal subscription. Please send orders for subscriptions to:  
Subscription Department, 23-29 Emerald Street, London WC1N 3QJ. Telephone 01-404 5531.

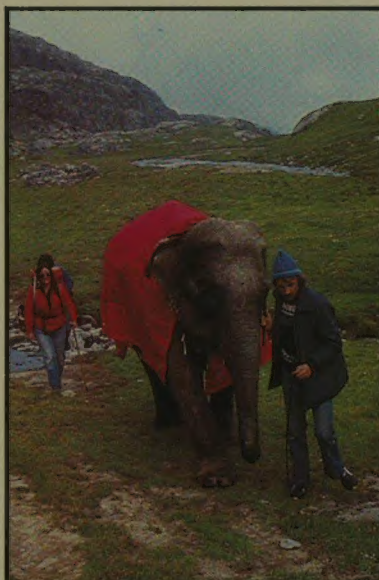
UK news trade agents: S. M. Distribution Ltd, 16/18 Trinity Gardens, London SW9 8DX.  
USA agents: British Publications Inc, 11-03 46th Avenue, Long Island City, NY 11101, USA; and Expeditors of the Printed Word Ltd, 527 Madison Avenue, New York, NY 10022, USA. Second class postage paid in New York, NY.



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An elephant over the Alps.

## The impact of Japanese art

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Cover photograph: Detail from *Scenes of Popular Entertainment*, by Miyagawa Choshun, ink and colours on paper, c 1720.

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## The counties: Devon

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# NOVEMBER

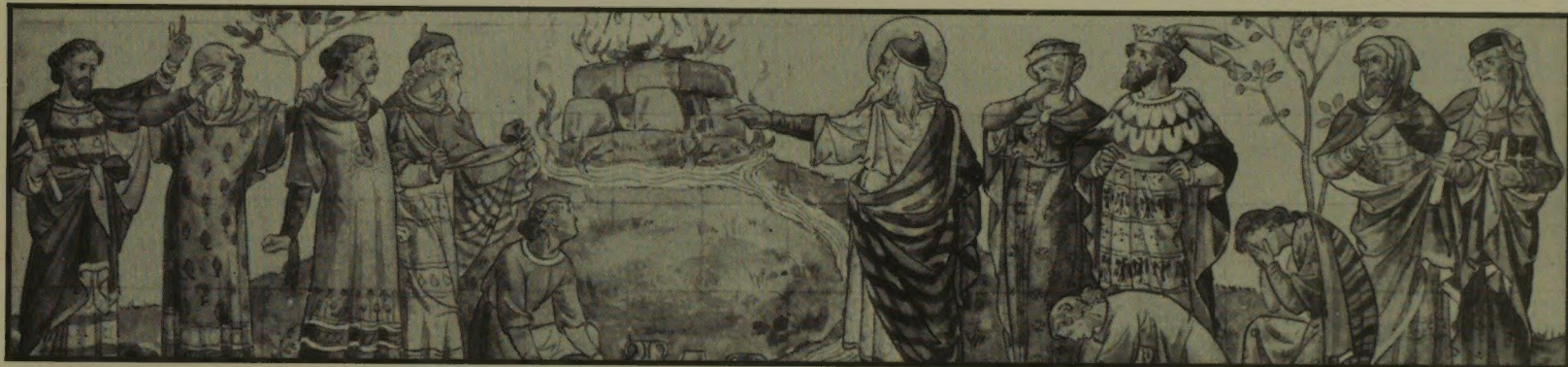


Lord Mayor's Show: November 14.

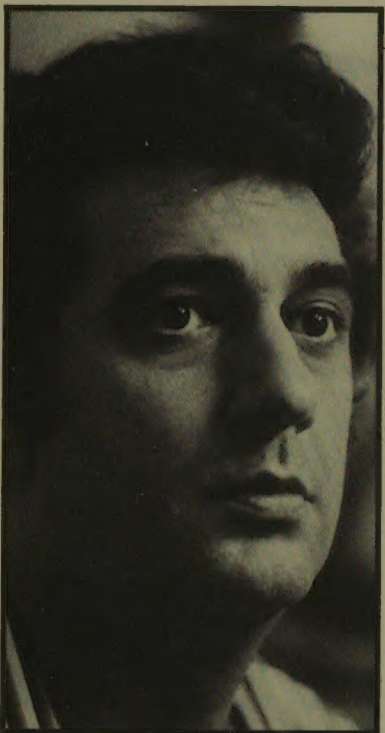
In this month of frosts and fireworks the new session of Parliament will be opened by the Queen and the new Lord Mayor of London will be parading through the streets of the city escorted by floats dedicated to the theme of this year's show, which is transport. On the first day of the month veteran cars will assemble in Hyde Park for their annual excursion to Brighton. An exhibition of the early days of the aircraft industry opens at the London Museum, the London Film Festival introduces Gallipoli and some other new films, the Royal Shakespeare Company brings Richards II and III, with Alan Howard playing both, to the Aldwych, the English National Opera present their new production of Pelléas and Mélisande, Plácido Domingo returns to Covent Garden in Tosca, the opera in which he made his London début ten years ago, and Dame Janet Baker sings the title role in Alceste, which will be her last season at the Royal Opera House.



The Queen's Speech: November 4.



Burges's designs for Cardiff Castle to the V & A: November 18.



Domingo in Tosca: Opens November 9.

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Briefing researched by Angela Bird and Miranda Madge

Edited by Alex Finer



Alan Howard's Richard II: November 10.



# CALENDAR

## SUNDAY

### November 1

London to Brighton Veteran Car Run (p21)  
Last day of Russian gymnasts at Wembley Arena (p22)  
Choral evensong, 4.15pm, St Martin-in-the-Fields; congregational service, 6.30pm, Westminster Abbey  
  
All Saints' Day

### November 8

Remembrance Day services at St Paul's Cathedral, 10.30am; St Clement Danes Church, 10.50am  
Antiques Fair at the Café Royal (p25)  
Molecule lecture for children at the Mermaid (p27)  
Vienna Boys' Choir at the Festival Hall (p16)

### November 15

Free valuations at Phillips (p25)  
Last day of Burges exhibition at the Geffrye Museum (p99)  
Doctors' service (open to all), 11am, All Souls', Langham Pl; evening service recorded for BBC World Service, 6.30pm, St Martin-in-the-Fields

## MONDAY

### November 2

Exhibition of Brancusi photographs opens at the Polytechnic of Central London (p98)  
World Masters' Squash begins at Newcastle-upon-Tyne (p22)  
Derek Griffiths's children's show (p21) & *Favourite Nights* (p11) open at the Lyric, W6

### November 9

Masked dramas by Yeats at the National Theatre (p21)  
Lecture on German experimental film at the Goethe Institute (p27)  
Arrau gives a piano recital at the Festival Hall (p17)  
*Timon of Athens* transfers to the Warehouse (p12)

### November 16

Lord Mayor's Banquet, Guildhall  
Ventriloquism exhibition continues at Bethnal Green (p99)  
Ozawa conducts the Boston Symphony Orchestra in Beethoven & Stravinsky (p16)  
Peter Skellern at the Fairfield Halls (p18)

## TUESDAY

### November 3

The Prince & Princess of Wales open the London Film Festival (p13)  
London's Flying Start exhibition opens at the Museum of London (p99)  
Brendel with the LSO under Abbado in Beethoven's Emperor Concerto (p16)  
RHS Late Autumn Show opens (p21)

### November 10

Tennis Championships at Wembley (p22)  
*Richard II* transfers to the Aldwych (p12)  
PQ17 story on BBC1 (p15)  
Live radio transmission of *La Sonnambula* from Covent Garden (p15)

### November 17

20th-century costume sale at Sotheby's Belgravia (p25 & 105)  
Nicola Bayley exhibition opens at Illustrators' Art (p95)  
*All's Well that Ends Well* opens in Stratford (p11)  
London Contemporary Dance Theatre at Sadler's Wells (p19)

## WEDNESDAY

### November 4

The State Opening of Parliament (p21)  
Bruce Onobrakpeya exhibition opens at the Africa Centre (p95)  
Autograph letters & MSS sale at Christie's (p25)  
*All My Sons* opens at Wyndham's (p11)  
Handel Opera opens at Sadler's Wells with *Partenope & Belshazzar* (p20)

### November 11

Autograph letters & MSS sale at Sotheby's (p25)  
Lecture on C. R. Ashbee at the Whitechapel Gallery (p27)  
Firing the Fenny Poppers in Fenny Stratford (p106)  
  
Full moon

### November 18

Paul Mellon Collection for auction at Sotheby's (p25)  
Lutyens & Sickert exhibitions open at the Hayward (p95)  
England play Hungary at Wembley (p22)  
St Cecilia's Day concert (p17)

## THURSDAY

### November 5

Guy Fawkes night (p21)  
Kensington Antiques Fair opens (p25)  
Rolling the tar barrels in Ottery St Mary (p106)  
Bridgewater Carnival (p106)  
*Borderline* opens at the Royal Court (p11)

### November 12

Sir Gerald Templer exhibition at the National Army Museum (p99)  
Caravan & Camping Show opens at Earl's Court (p21)  
Oistrakh recital at the Elizabeth Hall (p17)  
*The Merchant of Venice* transfers to the Aldwych (p12)

### November 19

The Queen opens the British Legion's new headquarters (p21)  
British prints sale at Sotheby's (p25)  
Ashkenazy with the RPO plays the Emperor Concerto at the Festival Hall (p17)  
Royal Ballet Quadruple Bill at Covent Garden (p19)

## FRIDAY

### November 6

The Queen opens Newcastle's new Metro link (p106)  
The Queen Mother visits the Field of Remembrance (p21)  
Anna Mayerson exhibition opens at the Off Centre Gallery (p95)  
Live radio transmission of *Louise* from the Coliseum (p15)

### November 13

Tortelier with the RPO at the Royal Naval Chapel (p16)  
First of BBC1 series *Kessler* (p15)  
Musical evening at Wallington Hall (p106)

### November 20

English furniture auction at Sotheby's (p25)  
Dolmetsch collection of musical instruments opens at Horniman (p99)  
British Ice Dance Championships in Nottingham (p22)  
*Trafford Tanzi* opens at the Lyric Studio (p11)

## SATURDAY

### November 7

National Cat Club Show at Olympia (p21)  
Landsailing at Epping (p106)  
Australians play London Division at Twickenham (p22)  
Styx in concert at Wembley (p18)  
Synchronized swimming championships at Leicester (p22)

### November 14

Lord Mayor's Show (p21)  
Ski Show at Earl's Court (p21)  
Mackeson Gold Cup at Cheltenham (p22)  
Radio tribute to Dame Flora Robson (p15)  
  
Birthday of the Prince of Wales

### November 21

RAC Lombard Rally starts in Chester (p22)  
Lecture on Arnold Dolmetsch at the Horniman (p27)  
British Artificial Skiing Championships near Edinburgh (p22)  
Last night of *Shakespeare's Rome* at the Mermaid (p12)



**November 22**

Geoffrey Parsons talks on the South Bank (p27)  
 Sharpshooters' Service, 2.30pm, St Martin-in-the-Fields; congregational service, 6.30pm, Westminster Abbey; service with informal music, 6.30pm, All Souls', Langham Pl

**November 23**

Royal Variety Performance at Drury Lane (p21)  
 Auction for the 25th anniversary of the Duke of Edinburgh's Award (p25)  
 Fine wines sale at Bonham's (p100)  
*Missing* opens at the Old Half Moon (p11)

**November 24**

RHS Flower Show opens (p21)  
 Victorian paintings auction at Sotheby's Belgravia (p25)  
 Red Cross Christmas Market at the Guildhall opens (p21)  
 Lecture on growing garden fruit (p27)  
*Richard III* transfers to the Aldwych (p12)

**November 25**

New ENO production of *Pelléas & Mélisande* opens at Coliseum (p20);  
 Geoffrey Bush talks about the production (p27)  
*The Soldier's Fortune* opens at the Lyric, W6 (p11)  
 Jewelry sale at Christie's (p25)

**November 26**

American Thanksgiving service at St Paul's (p21)  
 Princess Anne attends London University's Foundation Day (p21)  
 New production of *Alceste* at Covent Garden, with Janet Baker (p20)

New moon

**November 27**

Frank Delaney talk at the National Theatre (p21)  
 Love & the Pre-Raphaelites lecture at the Tate (p27)  
 Elisabeth Schwarzkopf master classes start at the Wigmore Hall (p18)  
 Toys & dolls sale at Sotheby's Belgravia (p25)

**November 28**

London Cross-Country Championships (p22)  
 Hennessy Cognac Gold Cup at Newbury (p22)  
 Mendelssohn's *Elijah* at the Festival Hall (p17)  
*Oresteia* opens at the Olivier (p11)  
 Last night of *Annie* at the Victoria Palace (p11)

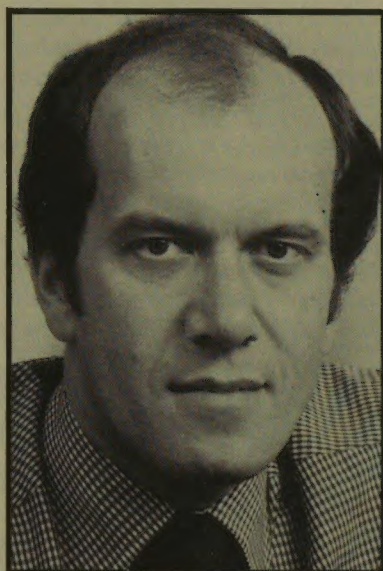
**November 29**

Advent procession with carols, 3pm, Westminster Abbey; Advent carol service, 6.30pm, St Martin-in-the-Fields.  
 Last day of El Greco to Goya exhibition at the National Gallery (p95)  
 Elgar's *Dream of Gerontius* at the Festival Hall (p17)  
 Connoisseurs' Antiques Fair (p25)

**November 30**

Continental illustrated books sale at Sotheby's (p25)  
 Symposium on Béla Bartók at the Wigmore Hall (p27)

St Andrew's Day



**John Lill: November 18. Top, Dame Flora Robson: November 14**

Information correct at time of going to press. See listings for telephone numbers and further details. Add 01- in front of seven-digit numbers if calling from outside London. Credit card booking facilities are indicated by the symbol CC.



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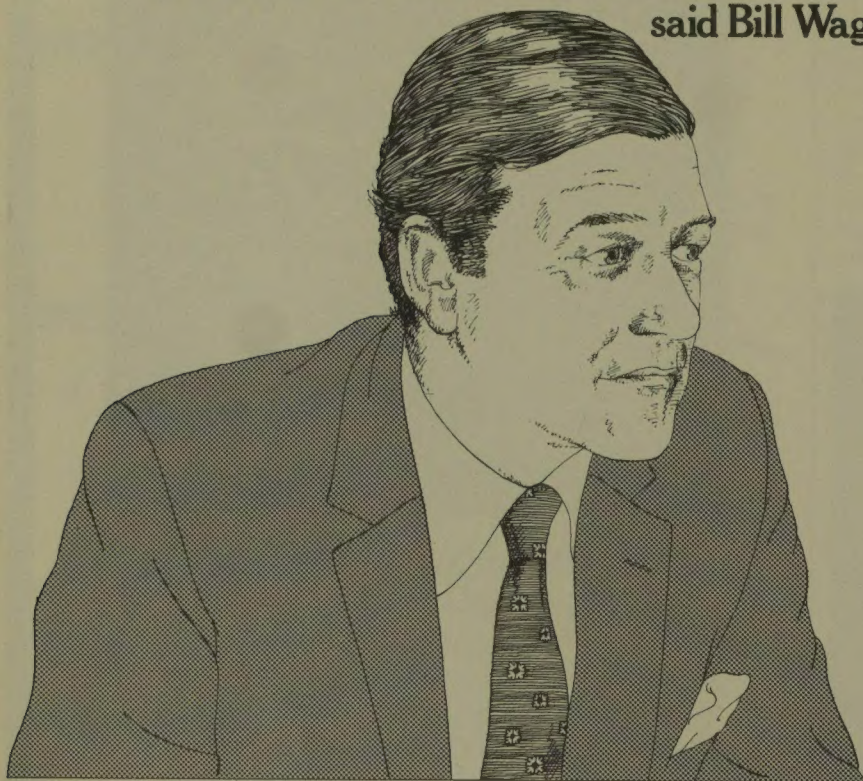
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Pinero's first appearance at the National... a second Agatha Christie for the West End... new reviews... first nights... and a guide to the best plays in town.

IT IS REASONABLE that Arthur Wing Pinero should be first represented at the National Theatre by *The Second Mrs Tanqueray*. A new generation may think of him as the author of the so-called Court Theatre farces of the 1880s—*The Magistrate*, *The Schoolmistress*, *Dandy Dick*—but Pinero and his friendly rival, Henry Arthur Jones, were the fashionable serious dramatists of the 1890s and the Edwardian stage. Mrs Patrick Campbell made her name as Paula Tanqueray—"incarnate reality, the haggard truth" said William Archer—on the night of May 27, 1893, at George Alexander's St James's Theatre.

Felicity Kendal is to open in the role, last done in the West End by Eileen Herlie more than 30 years ago, at the Lyttelton on December 15, after visiting the Apollo, Oxford (November 24-28) and the New Theatre, Cardiff (November 30-December 1). Leigh Lawson is Aubrey Tanqueray, and Harold Innocent the *raisonneur*, Cayley Drummie; Michael Rudman directs. He might have a look later on at Jones's *Mrs Dane's Defence*.

□ While *The Mousetrap* continues to be a fixture at the St Martin's—David Conville will be its 11th director when the cast changes at the end of the year—Agatha Christie will have a second play in the West End lists in time for the holidays. This is a stage version of the book, *Cards on the Table*, which Peter Saunders puts on at the Vaudeville on December 9 after a short regional tour. Gordon Jackson is in the leading part of Inspector Battle.

□ Though it displaces *Present Laughter*, and though *Tonight at Eight-Thirty* ended suddenly at the Lyric, you cannot keep Noël Coward down; a revival of *Design for Living* is announced by Alan Strachan for Greenwich next June.



*On the Razzle*: Felicity Kendal as Christopher in Tom Stoppard's version of Nestroy's 19th-century Viennese farce at the Lyttelton.

## NEW REVIEWS

The symbol CC is used to indicate theatres which accept certain credit cards. A special telephone number is given where applicable.

### Caught in the Act

Garrick, Charing Cross Road, WC2 (836 4601, CC).

Lukewarm farce can be worrying, & this exhibit attributed to Trevor Cowper is usually off the boil. Still, there is a great deal of scurrying through bedroom-cum-sitting-room-office on one side & corridor on the other. Judy Geeson & Martin Jarvis are indefatigable; one character even stammers.

### On The Razzle

Lyttelton, National Theatre, South Bank, SE1 (928 2252, CC 928 5933).

One line speaks so completely for Tom Stoppard's version of Nestroy's mid-19th-century Viennese farce that I shall probably quote it whenever the play is named. "Just one moment," says someone, "kindly desist from ordering people in & out of my house as if it were a blazing cuckoo-clock." Even if Nestroy might wonder what had happened to his text, I am sure he would never stop laughing. Certainly laughter never ceased at the Lyttelton première while the two grocer's assistants from the country swooped through their Viennese exploit. We have met them in Thornton Wilder's version, *The Matchmaker*; but Stoppard's free impression, in its uninhibited good cheer, must be definitive. Splendidly spirited production by Peter Wood, & matching performances by Felicity Kendal as one of the adventurous youths, Ray Brooks, Dinsdale Landen & Michael Kitchen.

### Steaming

Comedy, Panton St, SW1 (930 2578, CC).

All the people are women except for one man seen intermittently beyond the frosted glass. Patrons of a municipal Turkish bath in its last months, they are all united at the end, whatever their classes and obsessions, in a hopeless effort to keep the place going.

Finally, under siege, they are diving resolutely into the plunge bath, a cheerful climax to a piece written by Nell Dunn with a sense of comedy & character good-tempered enough to excuse some verbal overstatement. Georgina Hale & Brenda Blethyn are especially endearing.

### Titus Andronicus/Two Gentlemen of Verona

Royal Shakespeare Theatre, Stratford-upon-Avon, Warwicks (0789 292271, CC AmEx 0789 297129).

Though it seems thoroughly superfluous to stage cut versions of both plays in a single evening, John Barton, aided by Peter Stevenson, has attempted it now with little fortune. Tiresomely, the stage is furnished only with property skips & clothes-racks; some of the players change & make up within view; & those who are not in any given scene stand about and watch. It is difficult to concentrate on either the ferocious melodrama of *Titus* or the amiable youthful comedy that follows it; & the acting is not particularly notable. Patrick Stewart tries to elevate Titus to tragic stature, but Sheila Hancock, with curiously squeezed enunciation, is miscast as the tigress Tamora.

### Who's Afraid of Virginia Woolf?

Lyttelton. (See above.)

This revival is likely to be remembered for its playing rather than for the play. American dramatist Edward Albee has written it as an exercise in invective. Late one night, at a minor university college, a husband and his older wife, together in mutual loathing, claw each other verbally while their guests, a younger couple, watch in astonishment & are themselves drawn into the fight. Long & tiring though it is, we shall recall the occasion for Paul Eddington's fierce command of the husband; he has never been more surely in control than during a sustained conflict. Margaret Tyzack is the wife. Nancy Meckler has directed.

## FIRST NIGHTS

### Nov 2. Favourite Nights

Lyric, King St, W6 (741 2311, CC).

New play by Stephen Poliakoff following a girl (Susan Tracy) through the enticements & attractions of the West End. Until Nov 21.

### Nov 4. All My Sons

Wyndham's, Charing Cross Rd, WC2 (836 3028, CC 379 6565).

Colin Blakely & Rosemary Harris in a revival of the play that first established its dramatist, Arthur Miller.

### Nov 5. Another Country

Greenwich, Croom's Hill, SE10 (858 7755, CC).

Julian Mitchell's play is set in a public school in the 1930s as English society realizes what changes are taking place in its structure.

### Nov 5. Borderline

Royal Court, Sloane Sq SW1 (730 1745, CC).

Joint Stock & the Royal Court combine to present this play by Hanif Kureishi about the pressures on young Asians living in Britain. Until Nov 28.

### Nov 17. All's Well That Ends Well

Royal Shakespeare Theatre, Stratford-upon-Avon, Warwicks (0789 292271, CC AmEx 0789 297129).

Peggy Ashcroft is the Countess of Rousillon in Trevor Nunn's new revival of Shakespeare's dark comedy.

### Nov 18. Money

The Other Place, Stratford-upon-Avon, Warwicks (0789 292271).

Victorian comedy by Edward Bulwer-Lytton about a poor scholar who unexpectedly inherits a fortune. With Miriam Karlin & Paul Shelley.

### Nov 18. Gilbert & Sullivan Season

Adelphi, Strand, WC2 (8367611, CC).

The D'Oyly Carte Opera Company at a new venue present a season of Savoy operas including *Ruddigore*, *HMS Pinafore*, *Iolanthe*, *The Pirates of Penzance*, *The Mikado*, *The Yeoman of the Guard* & *The Sorcerer*.

### Nov 20. Trafford Tanzi

Lyric Studio, W6 (741 2311, CC).

Comedy/cabaret set in a wrestling ring shows Tanzi's rise to become European women's wrestling champion.

### Nov 23. Missing

Old Half Moon, 27 Alie St, E1 (488 4196).

Thriller by Bryony Lavery about four imprisoned women. With Kay Adshead, Donna Champion, Claire Grove & Sue Rogerson. Until Dec 5.

### Nov 25. The Soldier's Fortune

Lyric, W6. (See above.)

Sheila Hancock directs Thomas Otway's 16th-century comedy of marital infidelity. With Brian Murphy.

### Nov 28. The Oresteia

Olivier, National Theatre, South Bank, SE1 (928 2252, CC 928 5933).

The Aeschylean trilogy (458 BC) in a five-hour version by Tony Harrison, directed by Peter Hall. All three plays, *The Agamemnon*, *The Choephoroi* & *The Eumenides*, will be given at every performance by a cast of 16 actors.

## ALSO PLAYING

### Amadeus

Her Majesty's, Haymarket, SW1 (930 6606, CC 930 4025).

Peter Shaffer's superbly managed study of envy, the Salieri-Mozart association, is revived in its National Theatre production with Frank Finlay & Richard O'Callaghan.

### Annie

Victoria Palace, Victoria St, SW1 (828 4735, CC).

An enjoyable musical about the orphan of the famous comic strip is at last at the end of its London run. Until Nov 28.

### Anyone for Denis?

Whitehall, Whitehall, SW1 (839 6975, CC 930 6693).

This is a topical, good-tempered farce ➡



## THEATRE CONTINUED

about a Prime Minister & her husband. He is played by the author, John Wells, & Angela Thorne is, uncannily, the PM.

### Arms & The Man

Lyric, Shaftesbury Ave, W1 (437 3686, cc). One of Shaw's earliest comedies, an assault on the false romance of war, with Richard Briers & Peter Egan.

### Barnum

Palladium, Argyll St, W1 (437 7373, cc 437 2055).

Its circus framework is far more interesting than the narrative of a showbusiness musical about P. T. Barnum, acted loyally by Michael Crawford.

### The Beastly Beatitudes of Balthazar B

Duke of York's, St Martin's Lane, WC2 (836 5122, cc 836 9837).

J. P. Donleavy's amusingly bizarre piece might rank as a modern Restoration comedy. Simon Callow is an unstoppable extrovert, & Patrick Ryecart a luckless introvert.

### The Business of Murder

Duchess, Catherine St, WC2 (836 8243, cc).

Richard Harris has written a taut thriller that does its duty & has an extremely acute performance by Francis Matthews.

### Can't Pay? Won't Pay!

Criterion, Piccadilly Circus, W1 (930 3216, cc 379 6565).

Dario Fo's swift & happy romp about the aftermath of a women's raid on a Milan supermarket.

### Caritas

Cottesloe, National Theatre, South Bank, SE1 (928 2252, cc 928 5933).

A new play by Arnold Wesker, set in rural Norfolk during the 1381 Peasants' Revolt. Patti Love plays a young girl seeking divine revelation by becoming a recluse.

### Cats

New London Theatre, Drury Lane, WC2 (405 0072, cc).

Trevor Nunn uses stage & auditorium boldly for a curious experiment, Andrew Lloyd Webber's musical version of T. S. Eliot's cheerfully minor poems about cats with names like Bustopher & Macavity.

### Children of a Lesser God

Albery, St Martin's Lane, WC2 (836 3878, cc 379 6565).

Uncannily compelling performances by Elizabeth Quinn & Trevor Eve in Mark Medoff's American play about the hidden world of deafness. British sign translation Nov 5 matinée.

### Harvest

Ambassador's, West St, WC2 (836 1171, cc).

New & first play by Ellen Dryden exploring middle-age in the rural midlands. Directed by John Brough, with Lynn Farleigh.

### House Guest

Savoy, Strand, WC2 (836 8888, cc 930 0731).

Francis Durbridge's splendidly intricate puzzle will keep most people guessing, aided by his players, Sylvia Syms & Gerald Harper.

### The Hypochondriac

Olivier, National Theatre, South Bank, SE1 (928 2252, cc 928 5933).

This is Molière's *Le malade imaginaire*, translated by Alan Drury & like the original, containing music & dance. Daniel Massey is Argan, & Michael Bogdanov directs.

### In the Mood

Hampstead Theatre Club, Swiss Cottage



Sylvester McCoy: in *Can't Pay? Won't Pay!*

Centre, NW3 (722 9301).

New comedy by Michael Abbensetts about a West Indian community in London. With Norman Beaton & Stefan Kalipha.

### It's Magic

Prince of Wales, Coventry St, W1 (930 8681, cc 930 0846).

A first-rate variety bill, led by the dextrous & loquacious conjuror, Paul Daniels.

### The Killing Game

Apollo, Shaftesbury Ave, W1 (437 2663, cc).

Thomas Muschamp's play is a feverish & often implausible narrative of what can go on in officers' quarters at Camberley. With Lewis Fiander & Hannah Gordon.

### The Mayor of Zalamea

Cottesloe. (See above.)

An absorbingly theatrical narrative by the 17th-century Spanish dramatist, Calderon.

### The Merchant of Venice

Aldwych, Aldwych, WC2 (836 6404, cc 379 6233, Prestel 22023).

John Barton's richly imagined Stratford production has David Suchet as a strikingly unusual Shylock & Sinead Cusack as a Portia to remember. From Nov 12.

### A Midsummer Night's Dream

Royal Shakespeare Theatre, Stratford-upon-Avon, Warwicks (0789 292271, cc AmEx 0789 297129).

A silly attempt to treat the fairies as rod-puppets mars a revival, by Ron Daniels, with some sensitive speaking by Mike Gwilym & Juliet Stevenson.

### The Mitford Girls

Globe, Shaftesbury Ave, W1 (437 1592, cc).

A witty re-creation, by Caryl Brahms & Ned Sherrin, of a famous family. Direct from the Chichester Festival.

### Much Ado About Nothing

Olivier. (See above.)

Peter Gill's wisely direct revival of the patrician comedy, led by Penelope Wilton & Michael Gambon.

### One Mo' Time

Cambridge, Earlham St, WC2 (836 7040, cc 200 0200). Until Nov 21. From Nov 23, Phoenix, Charing Cross Rd, WC2 (836 8611).

The New York company in a jazz musical from New Orleans.

### One-Woman Plays

Cottesloe. (See above.)

Yvonne Bryceland gets gallantly through a frequently tiresome trilogy by Dario Fo.

### Overheard

Haymarket, Haymarket (930 9832).

As a dramatist, Peter Ustinov strains too

hard in a comedy that wakes up only in the last act, but has a compensating performance by Ian Carmichael.

### Present Laughter

Vaudeville, Strand, WC2 (836 9988, cc).

Among the most lasting of the Coward comedies; Donald Sinden, as the egocentric actor, discovers every laugh. Until Dec 5.

### Quartermaine's Terms

Queen's, Shaftesbury Ave (734 1166, cc).

Simon Gray's fine play, set in the staff common-room of a language school for foreign students, is frequently most amusing, but it rests in particular upon Edward Fox's portrait of a lonely man which can be desperately affecting & never out of key.

### Richard II

Aldwych. (See above.)

Alan Howard's sensibility & swift reactions distinguish this Stratford production, by Terry Hands, which is fortunate also in the York of Tony Church & the Bolingbroke of David Suchet. From Nov 10.

### Richard III

Aldwych. (See above.)

Mr Hands is less happy with a self-consciously over-produced revival through which Alan Howard has to fight. From Nov 24.

### Shakespeare's Rome

Mermaid, Puddle Dock (236 5568, cc).

Adaptation of *Julius Caesar* & *Antony & Cleopatra* in one play. Directed by Bernard Miles & Ron Pember, with Carmen du Sautoy as Cleopatra. Until Nov 21.

### The Shoemaker's Holiday

Olivier. (See above.)

Thomas Dekker among the London shoemakers of "the gentle craft", at the turn of the 16th century. An absorbing revival by John Dexter, with Alfred Lynch.

### The Sound of Music

Apollo Victoria, Wilton Rd, SW1 (834 6919, cc 834 6184).

Rodgers & Hammerstein's amiable musical is back with Petula Clark & Michael Jayston.

### They're Playing Our Song

Shaftesbury, Shaftesbury Ave, WC2 (836 6596, cc 930 0731).

Virtually a two-part musical with Gemma Craven & Martin Shaw. Some pleasant tunes by Marvin Hamlisch & an agreeable book by Neil Simon.

### Timon of Athens

Warehouse. (See above.)

Richard Pasco is in the title role of Ron Daniels's production from Stratford's *The Other Place*. From Nov 9.

### Translations

Lytelton, National Theatre, South Bank, SE1 (928 2252, cc 928 5933).

Brian Friel's unexpected look at a corner of a Donegal village in 1833 may not be a masterpiece, but it is a play of subtlety & distinction.

### The Winter's Tale

Royal Shakespeare Theatre. (See above.)

Ronald Eyre's production, with Patrick Stewart & Gemma Jones, is intelligently spoken without superfluous experiment. Robert Eddison is valuably in the cast.

### The Witch of Edmonton

The Other Place, Stratford-upon-Avon, Warwicks (0789 292271).

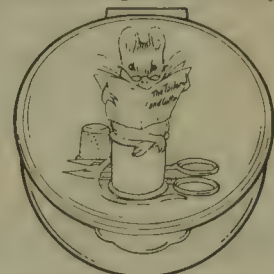
17th-century play written by Dekker, Ford & Rowley based on "a known true story" of a pauper woman from Islington who was hanged as a witch in 1621. Directed by Barry Kyle with Robert Eddison, Miriam Karlin & Harriet Walter.

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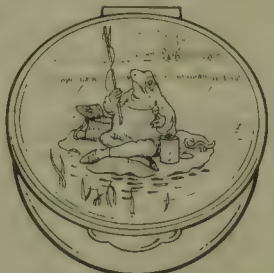
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How Schlesinger's latest offering went down in the States... debate on Heaven's Gate... the London Film Festival... and John Travolta comes of age.



*Honky Tonk Freeway*: Schlesinger's latest film.

A LOT OF HOPES are riding on John Schlesinger's \$25 million comedy, *Honky Tonk Freeway*, which is EMI's latest bid for the international market. In America the film was batting at 29th on the weekly box-office charts during the second week of its run, which is none too auspicious. It does rather suggest the old Michael Balcon philosophy is true: that British films are best when they have modest budgets and local subjects.

□ On the subject of budgets, it is worth noting a backlash in favour of Michael Cimino's hysterically abused but mightily expensive *Heaven's Gate*. We are seeing the re-edited 148-minute version. But in Paris the enthusiasm of local critics has led to a screening of the original 219-minute version. And in this country Nigel Andrews of the *Financial Times* pointed out that Griffith's *Intolerance* and Gance's *Napoleon* got the same reception as *Heaven's Gate* first time round.

□ The Prince and Princess of Wales open this year's London Film Festival on November 3 and attend the British premiere of *Gallipoli*, an Australian film directed by Peter Weir who also directed *Picnic at Hanging Rock*.

□ The rise and rise of Dudley Moore continues. His new film *Arthur*, opening here next month, is a huge hit in America. Now he is to star in the film version of Bernard Slade's play, *Romantic Comedy*. I wonder what Peter Cook thinks of it all.

## NEW REVIEWS AND PREMIERES

### Blow-Out (X)

Brian De Palma (who made *Carrie* & *Dressed To Kill*) is a fascinating director. His films are nearly always loaded with echoes of other directors yet they also have their own particular, hallucinatory quality. In this one, about a sound-effects man who picks up the noise of a car speeding across a bridge, a shot & then a blow-out, there are strong elements of Antonioni's *Blow-Up* & Coppola's *The Conversation*. Yet this one also has De Palma's own dream-like quality,



John Travolta: proves himself in *Blow-Out*.

plus technical tricks like the circling camera & the rooms seen from above. John Travolta also comes of age with this film proving that he is a performer rather than a presence, & the cameraman is the great Vilmos Zsigmond.

### The Constant Factor (A)

A fascinating Polish film from Krzysztof Zanussi (whose latest work about Pope John Paul II was shown at the Venice Festival) about the corruption & dishonesty in his particular society: not for nothing is Zanussi an ardent champion of Solidarity. The hero, played by Tadeusz Bradecki, is a frustrated mountain-climber who, because he refuses to knuckle under to the system, winds up cleaning windows on skyscrapers. The social criticism is explicit (with the best medical treatment available only to those with the most money) yet the film also suggests that, even within a highly organized state, chance can still play a key role. More proof still that the turmoil of modern Poland is yielding some remarkably fine films.

### The Four Seasons (AA)

Written & directed by Alan Alda, this is a rather cosy, narcissistic film about three close-knit couples whose friendship is jolted when one of them ditches his wife & takes a young mistress. Individual sequences are

quite funny: particularly one set aboard a sloop in which everyone perforce has to listen to rather intimate sounds being made by the new couple. But despite good performances from Alda himself, Len Cariou, Carol Burnett & Rita Moreno, these chummy-chummy couples emerge as slight bores: one longs for them to discuss something (the news, what is on TV, the Mets) other than their own emotional states. The film is meant as a celebration of friendship. But by the end it has come to seem like a prison.

### Heaven's Gate (X)

Michael Cimino has been all but lynched for making a \$36 million western that flopped. Yet this story of the Johnson County War of 1891 has size, grandeur & scenes of cinematic greatness. It starts with a Harvard lecture in 1870 about "the education of America" & goes on to show the failure of that process: the hopelessness of the idealistic individual pitted against government & big business. It also has stunning set-pieces: Harvard graduates dancing to Strauss waltzes on college lawns, Johnson County inhabitants roller-skating at the community centre called Heaven's Gate, Kris Kristofferson & Isabelle Huppert rejoicing in a carriage-ride through the main streets. The story-line is muddled (not surprisingly, with an hour chopped from the film), but you come out feeling that you have had a genuine cinematic experience.

### Marilyn, the untold story (A). Opens Nov 12.

Catherine Hicks plays Marilyn Monroe in a film based on the biography by Norman Mailer. Directed by John Flynn & Jack Arnold.

### New York, New York (AA)

Cut when it was first shown here four years ago, Martin Scorsese's *New York, New York* now appears in a somewhat amplified form (but not in the full four-hour version). In tracing the separate careers & marital problems of a jazz saxophonist & a rising singer, it recaptures something of the atmosphere of 1940s musicals and bursts with dazzling sequences: Liza Minnelli renders the title number with echoes of her mother's panache & Robert De Niro's floral-shirted saxophonist has the blinkered intensity of a real jazz musician. A flawed film; but one that any lover of antique musicals should see.

### Tarzan, the Ape Man (AA)

Jungle tosh directed by Bo Derek's husband, John Derek, & largely an excuse for the well-appointed star to display her lovely frame. The trouble is she lacks, to put it mildly, animation or expressiveness. So one is left watching Richard Harris as her great white hunter father making a meal of his extraordinary dialogue ("I wallow in me"), Miles O'Keefe as the Ape Man flexing his pectorals, & the palm-trees floating by. The Edgar Rice Burroughs estate tried to suppress the film. They must have known a thing or two.

Films selected for review are expected to be showing in London or on general release at some time during the month. Programmes are often changed at short notice. Consult a local or daily newspaper for the exact locations and times.

### London Film Festival. Nov 3-22.

This year's showings include Peter Weir's

*Gallipoli* (Nov 3); *Mommie Dearest* with Faye Dunaway playing Joan Crawford in a film biography (Nov 21); *Priest of Love* with Ian McKellen as D. H. Lawrence & Janet Suzman as his wife in a film about the writer's last years (Nov 22). Details from National Film Theatre, South Bank, SE1 (928 3232).

## ALSO SHOWING

### All Night Long (AA)

Pleasant comedy romance featuring Gene Hackman as a drop-out L.A. business executive who teams up with Barbra Streisand as a soft-spoken (rather than loud-singing) blonde. Wish fulfilment for menopausal males.

### The Cannonball Run (A)

Burt Reynolds, Roger Moore, Farrah Fawcett, Sammy Davis Jr, Dean Martin, Dom DeLuise & Jackie Chan race coast to coast across America. A comedy directed by Hal Needham.

### City of Women (X)

What have Fellini's sexual nightmares to do with us? Not a lot. Here we see Marcello Mastroianni as an aging womanizer trapped at a feminist convention where the delegates combine a Hefnerish sexiness with a castrating zeal. Even Norman Mailer might have found this a bit male-chauvinist. I'd give it 3 out of 7½.

### The Conductor (certificate not yet known)

Andrzej Wajda's film about a young Polish couple—he a conductor & she a violinist—and their growing relationship with an internationally celebrated Polish conductor living in America.

### Diary of a Chambermaid (X)

Re-release of Luis Buñuel's 1964 film about the discoveries Célestine makes while working for a household of eccentrics in Normandy. With Jeanne Moreau & Michel Piccoli.

### Endless Love (AA)

Adapted from a novel by Scott Spencer, this is about the supposed madness & rage of young love. Franco Zeffirelli's arty style puts visual beauty before sexual passion & neither Martin Hewitt as the love-crazed boy nor Brooke Shields as the object of his obsession exactly sets the screen alight.

### Enter the Ninja (X)

Franco Nero plays an expert practitioner of the martial art Ninjitsu called out to the Philippines by his friends, played by Susan George & Alex Courtney, to protect them from the Mafia. Directed by Menahem Golan.

### Escape from New York (AA)

Latest John Carpenter action-melodrama set in 1997 about an attempt to rescue the President (Donald Pleasence) from a Manhattan that has become a maximum-security prison. Carpenter knows how to manufacture suspense & gives the most improbable situations a graphic plausibility. Good night-marish escapism.

### Excalibur (AA)

John Boorman's excursion into the Arthurian past has many good things going for it: a ripe performance from Nicol Williamson as a comic-sinister Merlin in close-fitting silver skull-cap, a nice sense of comedy with Arthur being knighted while up to his neck in water & being told by his dad, on extracting Excalibur, to put it back at once.

### The Final Conflict (X)

Last part of the saga of the devil's son ➡





Mel Brooks: as King Louis XVI.

started in *Omen & Omen II*. Graham Baker directs Sam Neill, Rossano Brazzi & Lisa Harrow.

**The French Lieutenant's Woman (AA)**

Karel Reisz directs this adaptation of John Fowles's love story set in Lyme Regis. With Meryl Streep & Jeremy Irons.

**Goodbye Pork Pie (AA)**

New Zealand film directed by Geoff Murphy follows the fortunes of three young people travelling from north to south New Zealand in a stolen car.

**History of the World: Part One (AA)**

Mel Brooks's quirky, tasteless, bawdy & often guiltily enjoyable movie takes in the Stone Age, Moses, Nero, Torquemada & Louis XVI. No one could claim that the film hangs together but it has some good episodes such as the treatment of the Spanish Inquisition as a musical number & the scene when Gregory Hines tries to persuade the Nerotic slavers who are sending him off to be eaten by lions that he's not a Christian but a Jew.

**Honky-Tonk Freeway (AA)**

John Schlesinger's latest film, starring Beau Bridges, Geraldine Page, Beverly D'Angelo & George Dzundza (from *The Deerhunter*). A motley crew—bank robbers, two nuns, a lorry-driver—descend on a small Florida township looking for a new way of life.

**In God We Trust (AA)**

Marty Feldman is an endearing, saucer-eyed comic but Mel Brooks or Woody Allen he isn't. And this film, in which he directs & stars, simply runs out of ideas. Marty plays an innocent monk sent into the world by his order to solicit contributions from a holy man.

**The Janitor (AA)**

Peter Yates's stylish film is the best thriller of the year. William Hurt plays an office-block janitor hooked on a TV news reporter (Sigourney Weaver). To awaken her interest he pretends to know more than he does about a murder, making the two of them targets for the killers.

**Lightning over Water (AA)**

Wim Wenders has made a documentary record of the last months in the life of American film director Nicholas Ray, dying of cancer.

**Lion of the Desert (AA)**

Epic adventure set in the 1930s depicting conflict between a dedicated Bedouin patriot & an Italian Fascist general. Directed by Moustapha Akkad, with Anthony Quinn, Oliver Reed, Rod Steiger, John Gielgud & Irene Papas.

**Loving Couples (AA)**

Sophisticated comedy in which Shirley

Maclaine & Susan Sarandon exchange husbands, played by James Coburn & Stephen Collins. Directed by Jack Smight.

**Man of Iron (A)**

Wajda's hugely impressive Polish film mixes fiction with fact, touches on the Polish ability to reconcile Communism & Catholicism & is fairly scathing about doctrinaire politics.

**Memoirs of a Survivor (X)**

British film based on a Doris Lessing novel about how a group of people survive future devastation. Directed by David Gladwell with Julie Christie & Christopher Guard.

**Moscow Distrusts Tears (A)**

This Russian film directed by Vladimir Menchov won Bafta's award for the best foreign film. It looks at three Moscow girls & the different directions their lives take.

**Out of the Blue (X)**

Dennis Hopper directs the story of a 15-year-old girl's upbringing by former flower-child parents. With Dennis Hopper, Linda Manz, Sharon Farrell & Raymond Burr.

**Quartet (X)**

James Ivory directs Alan Bates, Maggie Smith, Isabelle Adjani & Anthony Higgins in a version of the novel by Jean Rhys about complicated relationships in Paris in the 1920s.

**Raiders of the Lost Ark (A)**

Saturday-morning cliffhanger stuff about the search for the Ark of the Covenant by an American archaeologist & an amoral villain in cahoots with the Nazis. The suspense may be a bit mechanical but you feel that director Steven Spielberg & producer George Lucas enjoy making movies.

**Solaris (A)**

Welcome re-release of Andrei Tarkovsky's 1972 sci-fi movie about a space scientist who finds himself confronted by a materialization of a woman resembling his dead wife. Worth seeing, particularly if you are a 2001 buff.

**Stripes (X)**

From the team that gave you *Animal House* & *Meatballs*, another vulgar pop comedy: this time about a drop-out & his no-hope chum subjecting themselves to US Army basic training. Much of the joking is of a raucous, beer-belly kind but there seems to be a market for this kind of knockabout stuff that makes Jerry Lewis look like René Clair.

**A Summer Affair (AA)**

On holiday in St Tropez a love affair develops between a man & his friend's teenage daughter. Claude Berri directs Victor Lanoux & Jean-Pierre Marielle.

**Violent Streets (X)**

James Caan plays a Chicago jewel-thief with a death-wish. Directed by Michael Mann.

The Museum of London continues its season of films made in London during the 1930s & 40s: Nov 3, *Dandy Dick*; Nov 5, *Jew Suss*; Nov 10, *Madonna of the Seven Moons*; Nov 12, *Rookery Nook*; Nov 17, *While Parents Sleep*; Nov 19, *Holiday Camp*; Nov 24, *The Man Who Could Work Miracles*; Nov 26, *On Approval*. Museum of London, London Wall, EC2 (600 3699).

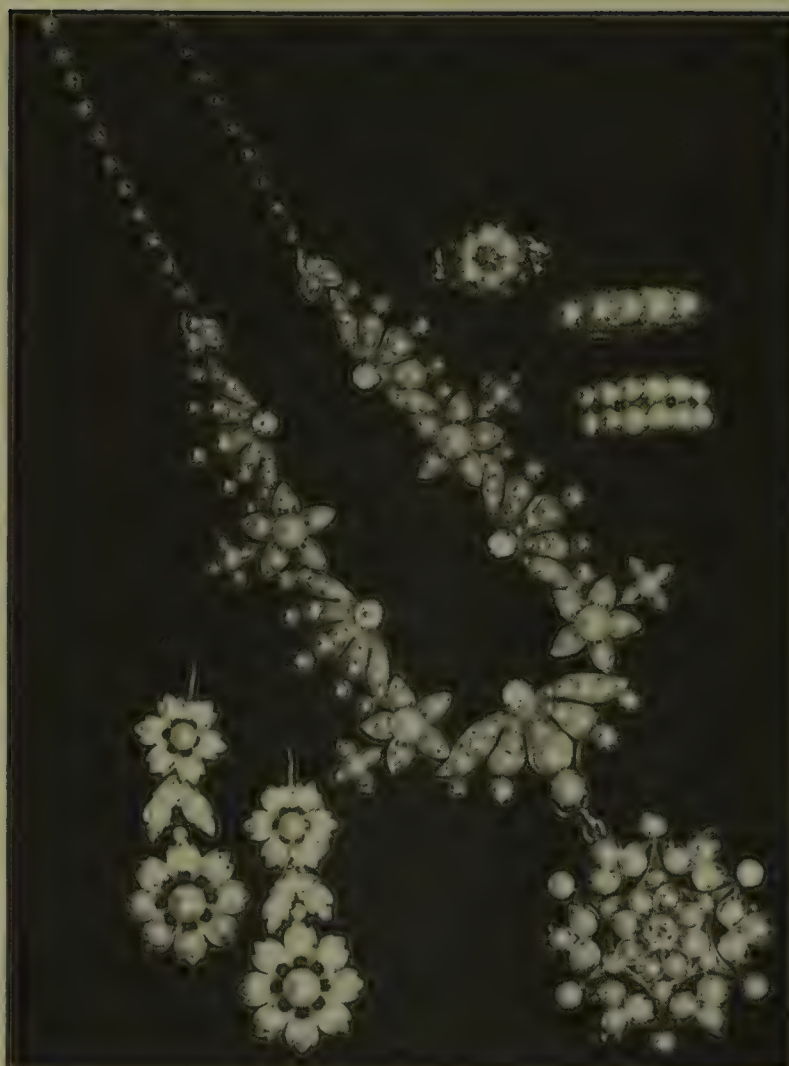
**Certificates**

U = passed for general exhibition

A = passed for general exhibition but parents are advised that the film contains material that they might prefer under-14s not to see

AA = no admittance under 14

X = no admittance under 18



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# TELEVISION AND RADIO

## ANNETTE BROWN

BRIEFING  
NOVEMBER 1981

Latest news on video cassettes ... spotlight on the Mona Lisa ... a new Dr Who ... and a guide to the highlights of the month.

THE RIVERSIDE STUDIOS, Hammersmith's theatre and arts centre, plan to revamp their old television studios and let them to independent video companies. In the 1950s and 60s the BBC recorded such classics as *Hancock's Half Hour* there. Because GPO cables were laid down then the new Media Centre, which will also house freelance technicians, news organizations and other media-related companies, could be in operation by 1984.

□ The release of *The Merchant Ivory Collection* is a coup for Home Video Productions. They are the films by director James Ivory, producer Ismail Merchant and writer Ruth Prawer Jhabvala. Already released are *Shakespeare Wallah* and *Roseland*, a study of urban loneliness. *Jane Austen in Manhattan* and *Savages* are released this month. James Ivory tells me that *Savages* is generating particular interest. Details from Home Video Productions at 23 Beauchamp Place, SW3 (581 3072).

□ With the return of *The Gentle Touch* (November 6) two very different views of policewomen can be seen on BBC and ITV. The BBC's *Juliet Bravo* (November 7) goes for the naturalistic tradition of *Z Cars* and *Softly Softly*. LWT's *The Gentle Touch* mixes glamour and soap opera with the standard *Sweeney* formula, and makes Jill Gascoine's tousle-haired Maggie Forbes strangely compulsive viewing.

□ Since leaving the BBC, Desmond Wilcox has written a book, *Kill The Chocolate Biscuit*, with the help of his wife Esther Rantzen, about their tele-



Stephanie Turner: in *Juliet Bravo*.



Jill Gascoine: in *The Gentle Touch*.

vision careers. The book is short on revelation, apart from the eccentricities of certain BBC programme executives and hints on how to "Get on" in the BBC—something which Desmond Wilcox should have taken to heart. (*Kill The Chocolate Biscuit* is published this month by Pan Books at £1.50.)

### PICK OF THE MONTH

Programme previews carry details of dates and channel only. Transmission times are not available when the *ILN* goes to press.

#### Nov 1. *South Bank Show* (ITV)

The new season of arts programmes gets under way with Melvyn Bragg's predictable coverage of the mainstream arts. Tonight Bragg interviews the enigmatic novelist John Fowles, whose *The French Lieutenant's Woman* has now been lavishly filmed. Later programmes deal with poet Philip Larkin, truculent middle-aged man John Osborne & witty rock singer Elvis Costello.

#### Nov 2. *The Five Faces of Dr Who* (BBC2)

As a prelude to Peter Davison's debut in the role, classic adventures from the Doctor's four earlier incarnations are being screened every weekday evening between now & Christmas. They have been Tom Baker, Jon Pertwee, Patrick Troughton & William Hartnell, who was the original time traveller & appears first in this season.

#### Nov 3. *Arena* (BBC 2)

The BBC's lively *Arena* begins by examining the often less-than-reverential treatment of Leonardo da Vinci's *Mona Lisa* by later artists, cartoonists & song-writers. Other subjects in the series include film-makers Billy Wilder & Powell & Pressburger, the scandalous playwright Joe Orton & "The Many-sided Profile of the Ford Cortina".

#### Nov 3. *The Last Song* (BBC2)

Carla Lane, creator of *Butterflies*, looks at marital problems from the husband's point of view in her new series. The wonderful rubber-faced Geoffrey Palmer is a dedicated surgeon, separated from his wife, but not entirely free.

#### Nov 3. *Zone of Occupation* (BBC2)

After the war the British were responsible for de-Nazifying north-west Germany & dismantling its existing industrial set-up. These five documentaries show how the foundations of the Federal Republic were laid in this shambles.

#### Nov 3. *Your Life in Their Hands* (BBC2)

There was some criticism of the previous series for concentrating too much on spectacular operations. These six programmes

follow the patients through diagnosis, treatment & recovery.

#### Nov 3. *The Levant Trilogy* (R4)

Olivia Manning completed these novels just before her death last year. A sequel to the recently repeated *Balkan Trilogy* (R4), it follows the fortunes of Guy & Harriet Pringle, stranded in Cairo before the battle of Alamein.

#### Nov 4. *Congress* (R4)

In Malcolm Bradbury's comedy, a silent Englishman has to make sense of a super-power conference through the peculiar jargon of simultaneous translation.

#### Nov 6. *Friday Night Saturday Morning* (BBC2)

This series sometimes comes unstuck with its choice of personality presenters. However, tried & trusty Tim Rice & Jane Walmesley will be included among the hosts.

#### Nov 6. *Louise* (R3)

Valerie Masterson in Charpentier's opera live from the English National Opera at the Coliseum.

#### Nov 7. *Festival of Remembrance* (BBC1)

Annual British Legion ceremony from the Albert Hall.

#### Nov 8. *Dear Enemy* (ITV)

Vanessa Knox Mawer plays a naive young woman having to run an orphanage & at the same time battle with the medical officer Dr Macrae (Patrick Malahide). C. P. Taylor's adaptation of Jean Webster's novel has switched the location across the Atlantic to Edwardian England.

#### Nov 8. *Old Times* (ITV)

This series presented by Alastair Hetherington is mainly concerned about London's older generation. One important issue is the increasing number of crimes against old people, & what is being done about them.

#### Nov 10. *PQ17* (BBC1)

The famous wartime naval disaster with Richard Briers as commander of the escort, ordered to destroy the convoy.

#### Nov 10. *La Sonnambula* (R3)

Live from Covent Garden, with Ileana Cotrubas.

#### Nov 11. *Strangeways* (BBC2)

Repeat of documentary series on prison life.

Worth watching if you missed it, particularly the episode *Strangeways, Christmas*.

#### Nov 11. *In the Gaslight's Glow* (R4)

Tony Miall presents a medley of Victorian popular songs, attempting to shed light on the social conditions & history of the time.

#### Nov 13. *Kessler* (BBC1)

In this six-part spin-off from the successful *Secret Army* series, the hunt is on for the SS man Kessler, alive & living under an assumed name as a German industrialist.

#### Nov 13. *Herbs* (R4)

Despite advances by the pharmaceutical industry, herbal medicines flourish & are more in demand than ever. Robert Eagle, in a series of six programmes, looks at the use of herbs in magic, folk medicine & the kitchen.

#### Nov 14. *A Voice in my Hands* (R4)

Charlotte Hastings's play about a woman worried by her husband's infidelity has been specially written as a tribute to Dame Flora Robson who plays the lead.

#### Nov 15. *Gypsies* (BBC2)

This first programme traces the Romanies' original trek from north-west India into north Africa & Spain, & the influence of their rituals, music & dance on European culture. The second programme (Nov 22) shows the eastern European ghettos where many of today's gypsies live.

#### Nov 16. *Cliff Richard* (BBC2)

Four films looking at our home-grown stalwart pop singer. The first includes early television & film performances, & an interview with the legendary Jack Good, creator of *Oh Boy*. The following three films concentrate on Cliff's gospel music, his recent successful tour of the USA & an interview with the man himself.

#### Nov 17. *In on the Act* (R4)

This documentary explains how an Act of Parliament passes through the elaborate processes of government.

#### Nov 21. *Blood Relations* (R4)

David Halliwell's play about a young man's search for identity as he tries to discover his real mother.

#### Nov 21 & 28. *All's Well That Ends Well* (World Service)

Shakespeare's tragi-comedy in two parts, with Michael Hordern as the King of France & Robert Stephens as Parolles. Judith Bingham has composed music for crumhorns & cornetts.

#### Nov 22. *To the Manor Born* (BBC2)

Tonight it's the cliffhanger: will Mrs Forbes-Hamilton marry the parvenu de Vere? If she does not, it looks as though she may have lost her chance, as sadly there are no future series planned for this gentle jibe at the County set.

#### Nov 22. *The Englishwoman and the Horse* (BBC2)

Eddie Mirzoeff's film explores the theme of women & horses, & finds that equestrian fervour is not limited to young girls & the horsey set. There are women who go out cleaning in order to keep horses, & one eccentric lady always invites the horse in for post-prandial coffee on Sundays.

#### Nov 24. *We Won't Go Away* (ITV)

By means of sit-ins & demonstrations, disabled activists in 12 major cities throughout the USA have achieved a unique body of laws. Now some of the legislation is threatened under President Reagan's government spending cuts. Rosalie Wilkins, herself disabled, investigates & assesses the relevance of the American experience to disabled people in Britain.

#### Nov 28. *The Irony of Fate—or Did You Enjoy Your Bath?* (R4)

Contemporary Russian comedy about a young man, befuddled after a Turkish bath in Moscow, ending up in an identical street & bed in Leningrad—except that the woman in the bed is not his fiancée.

#### Nov 29. *Hi De Hi!* (BBC1)

It may be the end of November but at that jolly holiday camp Maplin's it's always the endless summer of 1959. Simon Cadell as the earnest entertainment officer & Ruth Madoc as the shameless Welsh yellowcoat.

#### Nov 30. *The Cornucopia* (BBC2)

Despite Europe's flooding wine lakes & ever-increasing butter mountains, the prices of these commodities never go down. *Horizon* investigates the social consequences of the Common Agricultural Policy.



# MUSIC MARGARET DAVIES

Solti to leave the LPO... 50 years of the New Macnaghten Concerts...  
and John Lill to play at Royal Concert.

SIR GEORG SOLTÍ, who has been principal conductor of the London Philharmonic Orchestra since 1979, will relinquish that post in September, 1983. He has been invited to conduct a new production of *The Ring* at Bayreuth which is to be spread over three years from 1983; this will necessitate a reduction in his other commitments. He will, however, continue as conductor emeritus of the LPO. He will be succeeded as principal conductor by Klaus Tennstedt, who has worked regularly with the orchestra since 1977 and is in his second season as principal guest conductor. Tennstedt studied in Leipzig and worked until 1971 in East Germany, since when he has held the post of General Music Director of the Kiel Opera. He is to conduct six LPO concerts this season.

□ The New Macnaghten Concerts celebrate their 50th anniversary, which occurs on December 3, with a series of four concerts at St John's Smith Square featuring a number of commissions and premières and a retrospective selection of music from the past half-century. The first concert, on November 3, will include a work by Elisabeth Lutyens who, with Anne Macnaghten and Iris Lemare, was a founder of the original Macnaghten-Lemare Concerts, whose aim was to provide a platform for young composers, to counter the prevailing discrimination against women musicians and to present imaginative programmes of new works from Britain and abroad.

□ This year's Royal Concert for the Festival of Saint Cecilia, in aid of the



Klaus Tennstedt: Sir Georg Solti's successor at the LPO.

Musicians' Benevolent Fund, will be given in the presence of the Queen by the Royal Liverpool Philharmonic Orchestra, conductor David Atherton, with John Lill as soloist, at the Festival Hall on November 18.

## CLASSICAL MUSIC GUIDE

### ALBERT HALL

Kensington Gore, SW7 (589 8212).

Nov 1, 7.30pm. **New Symphony Orchestra**, conductor Hopkins; Anthony Peebles, piano. Walton, Coronation March; Rachmaninov, Piano Concerto No 2; Elgar, Pomp & Circumstance March No 4; Ravel, Bolero; Borodin, Polovtsian Dances.

Nov 5, 7.30pm. **Capital Symphony Orchestra**, conductor Maticic; Clifford Curzon, piano. Beethoven, Egmont Overture, Piano Concerto No 5 (Emperor), Symphony No 3 (Eroica).

Nov 15, 7.30pm. **Philharmonia Orchestra & Chorus**, conductor Sawallisch; Julia Varady, soprano; Dietrich Fischer-Dieskau, baritone. Brahms, Serenade No 2, Requiem.

Nov 17, 8pm. **Boston Symphony Orchestra, Philharmonia Chorus**, conductor Ozawa; Sheila Armstrong, soprano; Yvonne Minton, mezzo-soprano; Dennis Bailey, tenor; Gwynne Howell, bass. Schubert, Symphony No 8 (Unfinished); Beethoven, Symphony No 9 (Choral).

Nov 21, 7.30pm. **New Concert Orchestra**, conductor Georgiadis; Patricia Cope, soprano. Viennese evening. Music by the Strauss family, Suppé, Lanner, Lehar, Ziehrer.

Nov 22, 7.30pm. **New Symphony Orchestra, Band of the Welsh Guards**, conductor del Mar; Richard Markham, piano, Tchaikovsky, Waltz from The Sleeping Beauty, Suite from Swan Lake, Piano Concerto No 1, Suite from The Nutcracker, Overture 1812 (with cannon & mortar effects).

Nov 29, 7.30pm. **Yomiuri Nippon Symphony Orchestra, Philharmonia Chorus**, conductor de Burgos; Jill Gomez, soprano; Patricia Payne, contralto; John Shirley-Quirk, baritone. Brahms, German Requiem, Alto Rhapsody.

### ROYAL NAVAL COLLEGE CHAPEL

Greenwich, SE10: Tickets from Greenwich Entertainment Service, 25 Woolwich New Rd, SE18 (317 8687).

Nov 13, 8pm. **Royal Philharmonic Orchestra**, conductor Groves; Paul Tortelier, cello. Dvorak, In Nature's Realm, Symphony No 9 (From the New World), Cello Concerto.

### ST JOHN'S

Smith Sq, SW1 (222 1061).

Nov 2, 1pm. **Andras Schiff**, piano. Haydn, Sonatas in C Hob 50, in D Hob 51, in E flat Hob 52.

Nov 3, 7.30pm. **Lontano**, conductor Friend; Rosemary Hardy, soprano; John Potter, tenor; Anthony Halstead, horn. Lutyens, Chamber Concerto No 1, Rapprochement; Rawsthorne, Tanka of the Four Seasons; Birtwistle, Entr'actes & Sappho Fragments; LeFanu, The Old Woman of Beare. Preceded at 6.30pm by The Composer & the Public, a discussion with Elisabeth Lutyens & Nicola LeFanu. 50p.

Nov 5, 1.15pm. **Brian Sewell**, bassoon; **Christine Crowsaw**, piano, Telemann, Sonata in F minor; Fauré, Pièce; Jacob, Partita for solo bassoon; Weber, Andante & Ongarese; Senaillé, Introduction & Allegro spiritoso.

Nov 8, 7.30pm. **Gabrieli Players & Choir**, conductor McCreesh; Susan Jones, Anne-Marie Hetherington, sopranos; Paul Brophy, counter-tenor; John Potter, Andrew King, Joseph Cornwell, tenors; Mark Tinkler, baritone. Monteverdi, Vespers (1610).

Nov 9, 1pm. **Franz Schubert Quartet**. Mozart, Adagio & Fugue in C minor K546; Schubert, Quartet in G D887.

Nov 13, 7.30pm. **Koenig Ensemble, New London Chamber Choir**, conductor Wood; Jan Latham-Koenig, piano; Jeanne Liorod, Ondes Martenot. Josquin, Missa Pange Lingua; Messiaen, Trois petites liturgies de la présence divine.

Nov 14, 7.30pm. **English Chamber Orchestra**, conductor Simon; Michael Collins, clarinet. Elgar, Introduction & Allegro; Mozart, Clarinet Concerto in A K622; Debussy, Danse sacrée et danse profane; Tchaikovsky, Serenade for Strings.

Nov 16, 1pm. **Gabrieli String Quartet**. Mendelssohn, Quartet in E flat Op 12; Britten, Quartet No 1.

Nov 17, 7.30pm. **London Musicale**, director Goren; Joan Moore, piano. Gala in aid of St John's stage appeal, in the presence of the Queen Mother. Mendelssohn, String Symphony No 12; Mozart, Piano Concerto

No 19; Elgar, Serenade for Strings Op 20; Haydn, Symphony No 85 (La Reine).

Nov 18, 7.30pm. **Wren Orchestra**, conductor Snell; Bernard Roberts, piano; James Watson, trumpet. Dvorak, Serenade for Strings; Shostakovich, Concerto for piano, trumpet & strings Op 35; Prokofiev, Visions fugitives, Symphony No 1 (Classical).

Nov 19, 1.15pm. **James Dower**, flute; **Robert Truman**, cello; **Richard Balcomb**, piano. Haydn, Sonata in F; Bach, Flute Sonata in E minor; Ginastera, Cello Sonata; Kuhlau, Sonata in G.

Nov 23, 1pm. **Emanuel Ax**, piano. Haydn, Sonata in C Hob 48; Szymanowski, Masques Op 34; Chopin, Polonaise-Fantasy in A flat Op 61.

Nov 24, 8pm. **Salomon Orchestra**, conductor Braithwaite; Suzy Meszaros, viola. Strauss, Don Juan; Walton, Viola Concerto; Brahms, Symphony No 4.

Nov 30, 1pm. **London Philharmonic Orchestra**; Tamas Vasary, director & piano. Mozart, Piano Concertos in G, K453, in B flat, K595.

### SOUTH BANK

SE1 (928 3191).

(FH=Festival Hall, EH=Queen Elizabeth Hall, PR=Purcell Room.)

Nov 1, 3.15pm. **Amadeus Quartet**; William Pleeth, cello. Schubert, Quartet in A minor D804, Quintet in C D956. FH.

Nov 1, 7.30pm. **Philharmonia Orchestra**, conductor Haitink; Radu Lupu, piano. Mozart, Piano Concerto in C minor K491; Walton, Symphony No 1. FH.

Nov 2, 8pm. **Royal Philharmonic Orchestra**, conductors Weller, Musgrave. Celebration of the bi-centenary of Vincent Novello. Mozart, Symphony No 40; Musgrave, Peripeteia; Elgar, Introduction & Allegro Op 47; Mendelssohn, Symphony No 4 (Italian). FH.

Nov 3, 8pm. **London Symphony Orchestra & Chorus**, conductor Abbado; Alfred Brendel, piano. Beethoven, Piano Concerto No 5 (Emperor); Verdi, Four Sacred Pieces. FH.

Nov 4, 11, 25, 5.55pm. **Organ Spectrum**: Nov 4, **William Davies**, organ. Quilter, Mendelssohn, Ravel, Gould, Liszt, Kreisler,

Litolff, Wagner; Nov 11, **Cherry Rhodes**, organ. Bach, Pinkham, Scarlatti, Guillou, Corrette; Nov 25, **James Kibbie**, organ. Bach, Franck, Messiaen, Sowerby. FH.

Nov 4, 8pm. **BBC Symphony Orchestra**, conductor Leitner; Elizabeth Connell, mezzo-soprano; John Shirley-Quirk, baritone. Mozart, Symphony No 36 (Linz); Wolf, Five Goethe songs, Five Mörike songs; Strauss, Also sprach Zarathustra. FH.

Nov 6, 7.45pm. **London Bach Orchestra**, conductor Sidwell; Nona Liddell, Juliet Davey, violins; David Butt, Averil Williams, flutes; Ifor James, Anthony Randall, horns. Handel, Arrival of the Queen of Sheba; Telemann, Horn Concerto, Concerto for two horns; Schubert, Rondo in A; Bach, Brandenburg Concerto No 4; Haydn, Symphony No 43 (Mercury). EH.

Nov 6, 8pm. **Royal Philharmonic Orchestra**, conductor Weller; Silvia Marcovici, violin. Mendelssohn, Violin Concerto; Tchaikovsky, Symphony No 6 (Pathétique). FH.

Nov 7, 7.45pm. **Steinitz Bach Players, London Bach Society**, conductor Steinitz; Wendy Eathorne, soprano; Paul Esswood, counter-tenor; Michael Goldthorpe, tenor; Peter Savidge, bass; John Constable, organ. Bach, Cantatas: Herz und Mund und That und Leben BWV147, Ich glaube lieber Herr, hilf meinem Unglauben BWV109, Mache dich mein Geist bereit BWV115; Mozart, Venite populi K260; Telemann, Magnificat. EH.

Nov 7, 8pm. **Scottish Chamber Orchestra**, Jaime Laredo, director & violin; Jean-Pierre Rampal, flute. Mozart, Symphony No 29, Flute Concerto in D K314; Vivaldi, Concerto in D minor for flute & violin, The Four Seasons. FH.

Nov 8, 3.15pm; Nov 14, 8pm. **Vienna Boys' Choir**, conductor Gugerbauer. Gallus, Victoria, Mozart, Schubert, Bruckner, Debussy, Britten, sacred & secular music; Strauss, Waltzes & polkas; Klerr, The Primadonna; Folk Songs & Austrian carols. FH.

Nov 8, 7.15pm. **English Chamber Orchestra**, conductor Leppard; Felicity Lott, soprano. Mozart, Six German Dances K509,



Bella mia fiamma K528, Non più di fiori, Symphony No 38 (Prague). *EH.*

Nov 8, 7.30pm. **Philharmonia Orchestra**, conductor Sawallisch; Salvatore Accardo, violin; Lyn Harrell, cello. Brahms, Concerto for violin & cello, Symphony No 1. *FH.*

Nov 9, 8pm. **Claudio Arrau**, piano. Beethoven, Sonata in E flat Op 27 No 1; Schumann, Etudes symphoniques Op 13; Debussy, Estampes; Chopin, Fantasia in F minor Op 49; Liszt, Fantasia quasi Sonata. Après une lecture de Dante. *FH.*

Nov 10, 7.45pm. **London Sinfonietta**, conductor Rattle; Felicity Palmer, soprano; Malcolm King, bass; Roger Chase, viola. In memory of Janet Craxton: Knussen, Second Lullaby in memory of Janet; Lutoslawski, Five Songs for soprano; Lloyd, Viola Concerto; Shostakovich, Symphony No 14. *EH.*

Nov 10, 8pm. **Philharmonia Orchestra**, conductor Sawallisch; Salvatore Accardo, violin. Brahms, Violin Concerto, Symphony No 2. *FH.*

Nov 11, 8pm. **Royal Philharmonic Orchestra**, conductor Groves; Claudio Arrau, piano. Harris, Symphony No 3; Brahms, Piano Concerto No 1. *FH.*

Nov 12, 7.45pm. **Igor Oistrakh**, violin; **Natalia Zertsalova**, piano. Beethoven, Sonatas in F Op 24 (Spring), in G Op 96, in A Op 47 (Kreutzer). *EH.*

Nov 12, 8pm. **London Philharmonic Orchestra**, **Southend Boys' Choir**, conductor Maag. Stravinsky, The Fairy's Kiss; Tchaikovsky, Excerpts from The Nutcracker. *FH.*

Nov 13, 7.45pm. **Endymion Ensemble**, London Double Bass Ensemble, Former Members of the National Youth Orchestra; Marisa Robles, harp; Colin Carr, cello. Mozart, Divertimento in B flat K240; Britten, Suite No 1 for unaccompanied cello, Solos for harp; Prokofiev, Quintet in G minor, Works for four double basses; Bourgeois, Divertimento for wind & strings. *EH.*

Nov 13, 8pm. **Philharmonia Orchestra**, conductor Sawallisch. Brahms, Symphonies Nos 3 & 4. *FH.*

Nov 15, 3.15pm. **London Philharmonic Orchestra**, **Southend Boys' Choir**, conductor Maag; Jacques Klein, piano. Tchaikovsky, Piano Concerto No 2, Excerpts from The Nutcracker. *FH.*

Nov 15, 7.30pm; Nov 20, 8pm. **London Symphony Orchestra & Chorus**, conductor C. Davis; György Pauk, violin; Nobuko Imai, viola; Ralph Kirshbaum, cello; Leona Mitchell, soprano; Linda Finnie, mezzo-soprano; Charles Craig, tenor; Robert Lloyd, bass. Tippett, Triple Concerto; Beethoven, Symphony No 9 (Choral). *FH.*

Nov 16, 8pm. **Boston Symphony Orchestra**, conductor Ozawa. Beethoven, Symphony No 6 (Pastoral); Stravinsky, The Rite of Spring. *FH.*

Nov 17, 7.45pm. **London Sinfonietta**, conductor Rattle. Copland, Nonett, Music for the Theatre; Müller-Siemens, Under Neon Light; Eisler, Nonett. *EH.*

Nov 17, 8pm. **London Philharmonic Orchestra**, conductor Pope. Beethoven, Symphonies Nos 4 & 7. *FH.*

Nov 18, 8pm. **Royal Liverpool Philharmonic Orchestra**, conductor Atherton; John Lill, piano. Royal Concert in the presence of the Queen & the Duke of Edinburgh. Walton, Johannesburg Festival Overture; Rachmaninov, Piano Concerto No 2; Rubbra, Canzona for St Cecilia; Sibelius, Symphony No 1. *FH.*

Nov 19, 8pm. **Royal Philharmonic Orchestra**, conductor Weller; Vladimir Ashkenazy, piano. Beethoven, Piano Concerto No 5 (Emperor); Mussorgsky/Ravel, Pictures from an Exhibition. *FH.*

Nov 20, 7.30pm. **Naomi Davidov**, harp-sichord. Handel, Suites Nos 5 & 7; Bach, English Suite No 3, Chromatic Fantasy &

Fugue in D minor BWV903, Concerto in the Italian Style BWV971; Mozart, Sonata in A K331; Joplin, Selection of Rags. *PR.*

Nov 22, 7.30pm. **London Philharmonic Orchestra**, & **Choir**, conductor Handley; Michael Rippon, baritone; David Theodore, oboe. Strauss, Oboe Concerto; Walton, Belshazzar's Feast. *FH.*

Nov 24, 7.45pm. **London Sinfonietta**, conductor Zollman; Nona Liddell, violin; Antony Pay, clarinet; John Constable, piano. Lutoslawski, Funeral music in memory of Bartók; Bartók, Divertimento, Contrasts. Music for strings, percussion & celesta. *EH.*

Nov 24, 8pm. **Philharmonia Orchestra**, conductor Muti; Anne-Sophie Mutter, violin. Penderecki, Adagietto from Paradise Lost; Mozart, Violin Concerto in D K211; Stravinsky, Petrushka. *FH.*

Nov 25, 7.45pm. **London Mozart Players**, conductor Blech; Julian Lloyd-Webber, cello. Haydn, Symphony No 52, Cello Concerto No 3; Mozart, Divertimento in F K247, Symphony No 30. *EH.*

Nov 25, 8pm. **Music of Eight Decades: BBC Symphony Orchestra**, conductor Boulez; Phyllis Bryn-Julson, soprano. Webern, Five movements for string orchestra Op 5; Boulez, Livre pour cordes, Pli selon pli. *FH.* (A talk by Boulez about his work Pli selon pli precedes this concert at 6pm. *PR.* £1.50.)

Nov 26, 8pm. **Royal Philharmonic Orchestra**, conductor Groves; Moura Lympany, piano. Tchaikovsky, Piano Concerto No 1; Schubert, Symphony No 9 (Great). *FH.*

Nov 28, 8pm. **Royal Philharmonic Orchestra**, **Royal Choral Society**, conductor M. Davies; Elizabeth Harwood, soprano; Elizabeth Bainbridge, contralto; Geoffrey Pogson, tenor; Stephen Roberts, bass. Mendelssohn, Elijah. *FH.*

Nov 29, 3.15pm. **London Symphony Orchestra & Chorus**, conductor Svetlanov, Helen Watts, mezzo-soprano; Ronald Dowd, tenor; Robert Lloyd, bass. Elgar, The Dream of Gerontius. *FH.*

Nov 29, 7.15pm. **English Chamber Orchestra**, Yehudi Menuhin, conductor & violin; Luigi Bianchi, viola. Mozart, Violin Concerto in G K216, Divertimento in D K205, Sinfonia Concertante in E flat K364. *EH.*

Nov 29, 7.30pm. **Philharmonia Orchestra**, **Edinburgh Festival Chorus**, conductor Muti; Julia Hamari, soprano; Robert Tear, tenor; John Paul Bogart, baritone. Berlioz, Roméo et Juliette. *FH.*

Nov 30, 8pm. **Royal Philharmonic Orchestra**, conductor Temirkanov; Christian Zacharias, piano. Mozart, Piano Concerto in G K453; Berlioz, Symphonie fantastique. *FH.*

#### WIGMORE HALL

Wigmore St, W1 (935 2141).

Nov 1, 3.30pm. **Margaret Mills**, piano. Schumann, Three Romances Op 28; Schonthal, Sonata brève; Mozart, Sonata in A minor K310; Brahms, Variations on a theme by Schumann Op 9; Debussy, Two Préludes; Chabrier, Pièces pittoresques.

Nov 1, 7.30pm. **David Parsons**, lute. Weiss, Suite in A; Music by Dalza, da Milano. Robinson, Dowland, Gaultier & Reussner.

Nov 3, 7.30pm. **Albert Ferber**, piano. Bach, Two Choral Preludes; Beethoven, Sonata in B flat Op 22; Schubert, Impromptus in A flat & F minor D935; Debussy, Préludes Book 2 (complete).

Nov 4, 7, 14, 7.30pm. **Franz Schubert Quartet**: Nov 4. Mozart, Quartet No 15 K421; Schubert, Quartet No 11 D353; Tchaikovsky, Quartet No 1; Nov 7. Mozart, Adagio & fugue in C minor K546; Schubert, Quartet No 13 D804; Tchaikovsky, Quartet No 2; Nov 14. Mozart, Quartet No 20 K499; Schubert, Quartet No 12 D703 (Quartettssatz); Tchaikovsky, Quartet No 3.

Nov 8, 26, 7.30pm. **Marisa Robles & Friends**: Nov 8. Marisa Robles, harp; ➡

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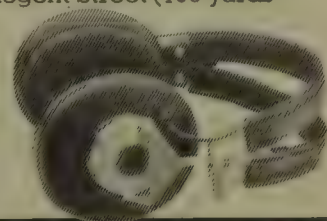
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## MUSIC CONTINUED

Christopher Hyde-Smith, flute. Mozart/ Fiorillo, Arias for flute & harp; C. P. E. Bach, Flute Sonata in A minor; Guridi, Six Basque Melodies; Robles, Narnia Suite No 2 for flute & harp; Handel, Tournier, Buendia, Salzedo, Bizet, Genin, harp solos; Nov 26. Allegri String Quartet; Marisa Robles, harp; Thea King, clarinet; Christopher Hyde-Smith, flute. Mozart, Flute Quartet in D K285, Clarinet Quintet in A K581; Haydn, String Quartet in G Op 33 No 5; Debussy, Sonata for flute, viola & harp; Ravel, Introduction & Allegro for harp, flute, clarinet & string quartet.  
Nov 16, 7.30pm. Susan Kessler, mezzo-soprano; Geoffrey Parsons, piano. Haydn, Scena di Berenice; Schumann, Frauenliebe und -leben; Mendelssohn, Brahms, Guonod, Songs; Quilter, Folk song arrangements.  
Nov 19, 7.30pm. Bruno Laplante baritone; Roger Vignoles, piano. Lavalée, Gounod, Debussy, Ravel, Hahn, Fauré, Poulenc.  
Nov 21, 3.30pm. Anna Maria Stanczyk,

piano. Lessel, Variations Op 15; Beethoven, Sonata Op 27 No 2 (Moonlight); Grud-zinski, Polish Fantasia; Chopin, Ballade in G minor Op 23; Liszt, Sonata in B minor.  
Nov 21, 7.30pm. Nash Ensemble; Felicity Palmer, soprano. Mozart, Oboe Quartet in F K370; Prokofiev, Quintet in G minor Op 39; Rachmaninov, Songs; Shostakovich, Piano Quintet in G minor Op 57.  
Nov 22, 3.30pm. Svetla Protich, piano. Mozart, Nine Variations on a Minuet by Duport K573; Nonov, Five Miniatures; Beethoven, Sonata in C Op 53 (Waldstein); Schubert, Sonata in B flat D960.  
Nov 25, 7.30pm. Josef Hala, harpsichord & piano. Bach, Partita No 1 in B flat, Concerto in G minor, Chromatic Fantasia & Fugue; Smetana, Two Czech Dances; Dvorak, Poetic Tone Pictures Op 85 (excerpts); Martinu, Etudes & Polkas.  
Nov 27-29, 10.30am & 7pm. Elisabeth Schwarzkopf, Master classes with young professional singers.

## POPULAR MUSIC

POPULAR MUSIC, from the most venerable jazz to the punkiest rock, is eternally unpredictable—hence its fascination. Examine the upper regions of the pop charts this autumn, where new-wave idols like the Pretenders and Duran Duran have jostled with old-stagers Cliff Richard, Electric Light Orchestra and the Stones. Or consider the cases of Tal Farlow and Herb Miller.

Farlow first. He is the guitarist who last month rounded off a hugely successful reunion tour of Britain with Red Norvo, father of jazz vibraphone playing. Farlow, despite his prowess, is only an occasional performer. He works as a sign-painter in America and he told me he likes that as much as guitar-plucking. "They go well together. In both you must consider what designs to create."

Equally unexpected was the news about Herb Miller. Herb *who*? It seems that Glenn Miller had a trumpet-playing younger brother, who looks remarkably like him. Herb is scheduled to roam Britain this month fronting a big band playing "Moonlight Serenade" *et al*, plus Miller-style arrangements of contemporary hits. There is even Herb's son, John, to do the singing. Dates include Wimbledon and Walthamstow.

Cliff Richard was born four years before Glenn Miller died, but in pop terms he has already enjoyed a longevity that is as remarkable as that of the American bandleader's music. In his third decade as a major star—both his recent "Love Songs" compilation album and his newer "Wired for Sound" (both EMI) have sold well—he is on the road again, starting in Glasgow (November 2-4) and winding up at St Austell just before Christmas, with four Hammersmith Odeon dates already sold out (December 2-5).

Richard is an artist who has cleverly updated his style while never losing his clean, upright image. A more dramatic stylistic change has been made by Jacques Loussier, the pianist whose jazz arrangements of Bach were so successful back in the 60s. Loussier, who comes to Ronnie Scott's for a two-week season on November 30, now offers original compositions in a striking style he calls "Pulsion". It is a strange, percussive, attractive mixture of jazz and rock and sonata which defies category.

You can't categorize Peter Skellern



Herb Miller: touring with a big band which sounds just like his brother Glenn's.

either—except to say that he loves performing with brass bands, writes very good songs (like "You're a Lady") and sings hits of the 30s and 40s with a gentle flair equalled by few contemporaries. His tour includes Croydon (November 16) and the Dominion, Tottenham Court Road (November 25).

### Events

Nov 1. John Martyn. Hammersmith Odeon, W6 (748 4081).  
Nov 1. Herb Miller. Wimbledon Theatre, SW19 (946 5211).  
Nov 2, 3. Dr Hook. Wembley Arena, Middx (902 1234).  
Nov 5. Stephane Grappelli. Festival Hall, South Bank, SE1 (928 3191).  
Nov 7, 8. Styx. Wembley Arena.  
Nov 8. Herb Miller. Walthamstow Assembly Hall, Forest Rd, E17 (521 7111).  
Nov 16. Peter Skellern. Fairfield Halls, Croydon (688 9291); Nov 25, Dominion, Tottenham Court Rd, W1 (580 9562).  
Nov 18. Chris de Burgh. Hammersmith Odeon.  
Nov 20. Orchestral Manoeuvres in the Dark. Hammersmith Odeon.  
Nov 23. Rick Wakeman. Hammersmith Odeon.  
Nov 30. Shakin' Stevens. Hammersmith Odeon.  
Nov 30-Dec 14. Jacques Loussier. Ronnie Scott's, Frith St, W1 (438 0747).

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## BALLET URSULA ROBERTSHAW

Two from Prokovsky...LCDT at Sadler's Wells...and a St Nicholas Day gala.

LONDON FESTIVAL BALLET's autumn tour includes two new works by Andre Prokovsky. *The Storm*, danced to Shostakovich's music written for the 1964 film of *Hamlet*, is based on the play by Alexander Ostrovsky from which Janacek's opera *Katya Kabanova* also derives. The choreographer has compressed the tragedy of passion into three scenes; the designer is Peter Farmer; the unhappy Katya is danced by Patricia Ruanne and her lover by Ben Van Cauwenburg. The second new work is *Verdi Variations*, a classical ballet for the full company, again with designs by Peter Farmer.

□ London Contemporary Dance Theatre will be at Sadler's Wells for most of this month. The season includes London premières of Cohan's *Dances of Love and Death*, the full-length ballet that despite mixed notices at its Edinburgh Festival opening won the Tennant Caledonian Award for new work; of North's *Songs and Dances*; and of Davies's *Free Setting*—as well as other pieces created by young company members for the season of new choreography at The Place last May.

□ In the Year of the Disabled, and in aid of the Jacqueline du Pré Research Fund in co-operation with the Multiple Sclerosis Society, there is to be a gala performance at Sadler's Wells on Sunday, December 6. Artists will include Schaufuss, Evdokimova, Terabust, Barbieri, Wall, Samsova and Vyvyan Lorrayne, as well as Denis Quilley, Elizabeth Seal, Julian Lloyd Webber and The Gwalia Male Voice Choir. Book early (837 1672/3856, CC 278 0871 & 837 7505) for this St Nicholas Day celebration. Tickets are from £3 to £20.

### ROYAL BALLET

Covent Garden, WC2 (240 1066, cc 836 6903).

*Quadruple bill*, Nov 4, 19, 20: *Serenade*, choreography Balanchine, music Tchaikovsky, cast to be announced; *Dances of Albion*, choreography Tetley, music Britten; with Collier, Whitten, Eagling, Jefferies, Nov 4, 19; with Penney, Brind, Hosking, Batchelor, Nov 20; *Hamlet*, choreography Hellmann, music Tchaikovsky; with Wall, Nov 4; with Dowell, Nov 19, 20; *The Concert*, choreography Robbins, music Chopin; with Connor, Coleman, Derman, Nov 4, 19; with Park, Coleman, Derman, Nov 20. *Isadora*, choreography MacMillan, music Rodney Bennett; with Park, Nov 5, 7; with Conley, Nov 11, 23.

*Romeo & Juliet*, choreography MacMillan, music Prokofiev; with Park, Dowell, Coleman, Nov 12, 25; with Ellis, Eagling, Wall, Nov 17; with Collier, Wall, Jefferies, Nov 24; with Porter, Deane, Coleman, Nov 28.

### DANCE UMBRELLA 81

Postal bookings: Dance Umbrella, 10 Greek St, W1 (telephone bookings Tues-Sat 10am-6pm 437 2615).

At Riverside Studios, Crisp Rd, W6 (748 3354).

Nov 1. Ballet Rambert choreographers, Tamara McLorg.

Nov 3, 4. Janet Smith & Dancers, Sue McLennan & Dancers.

Nov 5-8. Eiko & Koma, Werkcentrum Dans. At the Almeida Theatre, 1a/1b Almeida St, N1 (359 4404).

Nov 9, 10. Dana Reitz.

Nov 11, 12. Miranda Tufnell & Dennis Greenwood.

Nov 13. Mary Fulkerson.

Nov 14, 15. Lizzie Cox.

### LONDON CONTEMPORARY DANCE THEATRE

Sadler's Wells Theatre, Rosebery Ave, EC1 (837 1672, cc 278 1871 or 837 7505).

*Dances of Love & Death*; *Songs & Dances/Death & the Maiden/Troy Game*; *Free Setting/The Homerun/Recall/Beyond the Law/Masque of Separation*; *Eos/Something to Tell/Danger*, Work in Progress. Nov 17-Dec 12.

### BALLET RAMBERT

*Dancing Day/Rainbow Ripples/Unsuitable Case/Rite of Spring*; *Lonely Town*, *Lonely Street/Ghost Dances/new Alston work/Dark Elegies*.

King's Theatre, Edinburgh (031 229 1201).

Nov 3-7. Theatre Royal, Glasgow (041 331 1234, cc 041 332 9000). Nov 10-14.

Empire, Liverpool (051 709 1555, cc 051 709 8070). Nov 18-21.

New Theatre, Cardiff (0222 32446, cc 0222 396130). Nov 24-28.

### LONDON FESTIVAL BALLET

*Sleeping Beauty*, *Sanguine Fan/The Storm/Verdi Variations*.

Grand Theatre, Leeds (0532 459351, cc). Oct 26-31.



*The Storm*; Prokovsky rehearses Ruanne.

### Sleeping Beauty, Giselle.

Palace Theatre, Manchester (061 236 9922, cc 061 236 8012). Nov 2-7.

### Rosalinda, Giselle.

Opera House, Blackpool (0253 27786, cc Acc, Bc). Nov 9-14.

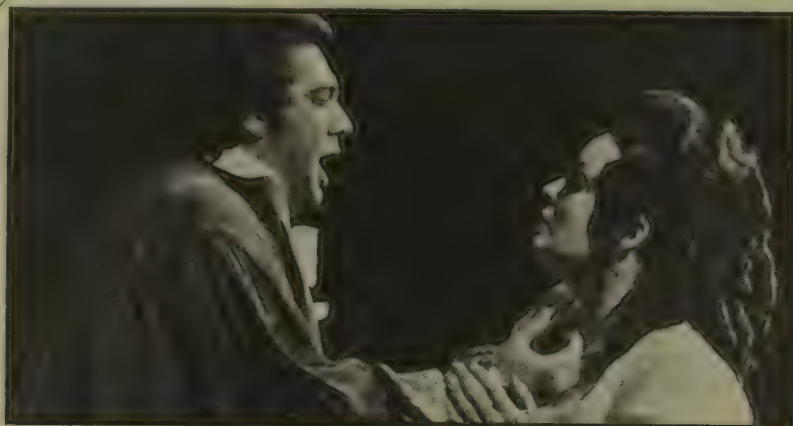
*Sleeping Beauty*, *Sanguine Fan/Switch Bitch/Verdi Variations*, *Rosalinda*.

Hippodrome, Bristol (0272 299444, cc Am Ex, A, Bc 0272 213362). Nov 23-Dec 5.



## OPERA MARGARET DAVIES

Domingo returns in *Tosca*... ENO's new *Pelléas and Mélisande*...  
Kent Opera's first visit to Essex... and Sutherland gala.



Anniversary performances: Plácido Domingo and Gwyneth Jones in *Tosca*.

Plácido Domingo celebrates the 10th anniversary of his Covent Garden debut this month when he sings Cavaradossi in Puccini's *Tosca*, the role in which he made his debut in 1971. Another member of the 1971 cast, Gwyneth Jones, returns as *Tosca*. Scarpia will be sung by the Swedish baritone Ingvar Wixell.

□ English National Opera this month present their new production of *Pelléas and Mélisande*, Debussy's opera based on the play by Maeterlink. It will be conducted by Mark Elder, the company's music director, staged by the German producer Harry Kupfer, who was responsible for the recent controversial production of *Fidelio* for Welsh National Opera, and designed by Reinhard Heinrich, both of whom will be working with ENO for the first time.

□ Kent Opera will pay their first visit to Essex during their November tour which takes the company to Poole, Eastbourne, Southsea and Southend. They will present a new production by Nicholas Hytner of *The Marriage of Figaro*, conducted by Roger Norrington, with Alan Watt as Figaro, Meryl Drower as Susanna, Jennifer Smith as the Countess and Gordon Sandison as the Count. The production is sponsored by National Westminster Bank.

□ Joan Sutherland will sing arias from Handel's *Alcina*, Meyerbeer's *Les Huguenots* and Verdi's *I Masnadieri* at a gala concert to be held on November 29 at the Royal Opera House in aid of the Australian Musical Foundation in London and the Park Lane Group. Other artists taking part will be the tenor Franco Bonisolli, who will join the soprano in duets from *La traviata*; Eileen Joyce and Geoffrey Parsons, who will play music for two pianos; and Stéphane Grappelli and his group.

### ENGLISH NATIONAL OPERA

London Coliseum, St Martin's Lane, WC2 (836 3161 cc 240 5258).

**Così fan tutte**, conductor Robinson, with Felicity Lott as Fiordiligi, Cynthia Buchan as Dorabella, Anthony Rolfe Johnson as Ferrando, Alan Opie as Guglielmo. Nov 3, 5. **Fidelio**, conductor Lockhart, with Linda Esther Gray as Leonore, Kenneth Woollam as Florestan. Nov 4, 7.

**Double bill: The Seven Deadly Sins**, conductor Friend, with Marti Webb as Anna I, Terry Jenkins as Father, Alan Woodrow & Robert Dean as Brothers, Dennis Wicks as Mother; **Les Mamelles de Tirésias**, conductor Vivienne, with Marilyn Hill Smith as Therese, Emile Belcourt as her husband. Nov 10, 12, 13, 19, 20, 24, 27.

**Louise**, conductor Cambreling, new production by Colin Graham, designed by René Allio & Christine Laurent, with Valerie Masterson as Louise, John Treleven as Julien, Katherine Pring as Louise's Mother, Richard Van Allan as Louise's Father. Oct 28, 31, Nov 6, 11, 14, 18, 21, 26.

**Pelléas & Mélisande**, conductor Elder, new production by Harry Kupfer, designed by Reinhard Heinrich, with Russell Smythe as Pelléas, Eilene Hannan as Mélisande, Neil

Howlett as Golaud, John Tomlinson as Arkel, Sarah Walker as Geneviève. Nov 25, 28.

### HANDEL OPERA

Sadler's Wells Theatre, Rosebery Ave, EC1 (837 1672 cc 278 0871).

**Partenope**, conductor Farncombe, new production by Tom Hawkes, designed by Peter Rice, with Linda Ormiston, Kenneth Bowen, Elizabeth Robson, Paul Esswood. Nov 4, 6, 11, 13.

**Belshazzar**, conductor Farncombe, with Elizabeth Vaughan, Anne Wilkens, James Bowman, Anthony Roden, Anthony Smith. Nov 7, 10, 12, 14.

### ROYAL OPERA

Covent Garden (240 1066 cc 836 6903).

**La Sonnambula**, conductor Ramin, with Ileana Cotrubas as Amina, Dennis O'Neill as Elvino, Robert Lloyd as Count Rodolfo. Nov 2, 6, 10, 14, 18.

**Simon Boccanegra**, conductor Conlon, with Sherrill Milnes as Boccanegra, Leona Mitchell as Amelia, Veriano Luchetti as Gabriele Adorno, Gwynne Howell as Fiesco. Nov 3.

**Tosca**, conductor Varviso, with Gwyneth Jones as *Tosca*, Plácido Domingo as Cavaradossi. Nov 9, 13, 16, 21, 27, 30.

**Alceste**, conductor Mackerras, new produc-

tion by John Copley, designed by Roger Butlin & Michael Stennett, with Janet Baker as *Alceste*. Nov 26.

### Out of town

#### KENT OPERA

**Eugene Onegin**, *The Marriage of Figaro*, *Così fan tutte*.

Towngate Theatre, Poole Arts Centre (02013 85222). Nov 3-7.

Congress Theatre, Eastbourne (0323 36363). Nov 10-14.

Kings Theatre, Southsea (0705 828282). Nov 17-21.

Cliffs Pavilion, Southend (0702 351135). Nov 24-28.

#### OPERA NORTH

**Orpheus in the Underworld**, *Rigoletto*, *The Bartered Bride*.

New Theatre, Hull (0482 20463). Nov 25-28.

#### SCOTTISH OPERA

**La traviata**, *Die Fledermaus*.

Theatre Royal, Newcastle (0632 322061). Nov 3-7.

Also **The Pearl Fishers**.

Empire Theatre, Liverpool (051 709 1555 cc 051 709 8070). Nov 10-14.

*Così fan tutte*.

Theatre Royal, Glasgow (041 332 6431 cc). Nov 25, 28, Dec 1, 3, 5.

#### WELSH NATIONAL OPERA

**La forza del destino**, *Madam Butterfly*, *The Cunning Little Vixen*, *The Magic Flute*.

New Theatre, Cardiff (0222 32446 cc 0222 396130). Nov 3-14.

**La forza del destino**, *The Magic Flute*, *Madam Butterfly*.

Hippodrome, Bristol (0272 299444 cc 0272 213362). Nov 17-21.

Also **Fidelio**.

Hippodrome, Birmingham (021 622 7481). Nov 24-28.

### Review

English National Opera's new *Otello* is one of the company's finest achievements to date—perceptively staged, strongly sung and impressively conducted. Shunning all visual distractions Jonathan Miller kept the relationships between the principal characters in sharp focus without allowing any detail of the plot to escape our attention. Costumes and scenery, designed by Patrick Robertson and Rosemary Vercoe, provided a muted background of soft, drab colours and a basic wooden set whose triple arches could be open to the sky or transformed into doors, walls or windows. Its very anonymity would have ensured that the music took first place even if Mark Elder's committed conducting had not riveted attention to the wealth of details and dramatic inflections in this highly charged score and drawn playing of matching intensity from the orchestra. Charles Craig's portrayal of the title role, not previously heard in London, has been refined and polished to incorporate the vocal and dramatic nuances that Verdi and Shakespeare both lavished on it. His singing was rich and resonant, and the forthright characterization grew to a moving climax. Rosalind Plowright's spirited Desdemona was confidently sung, with a fine range of colour and expression, and her lack of submissiveness to Otello brought an unusual bitterness to their third-act encounter. Neil Howlett's Iago was viciously drawn and roundly sung.

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# LONDON MISCELLANY

## MIRANDA MADGE

BRIEFING  
NOVEMBER 1981

The Queen's Speech ... the Lord Mayor's Show ... Christmas fairs in historic buildings ... and a bigger Hamley's.

LONDON'S PAGEANTRY is justly famous, and this month there are two great free spectacles. On November 4 a dignified procession conveys the Queen from Buckingham Palace to the House of Lords where she delivers the Queen's Speech and opens the new session of Parliament. On November 14 the Lord Mayor's Show, with its magnificently decorated floats, is an altogether more exuberant affair.



Lord Mayor's Show: A procession from the Guildhall to the Law Courts.

□ You can start your Christmas shopping in two historic buildings. At the National Trust's Blewcoat School, whose Christmas shop is open until December 23, you can buy presents in a big room built in 1709 as a school for the poor. 23 Caxton St, SW1. Mon-Fri 10am-5.30pm. At the Guildhall Gog and Magog will preside over the Red Cross Christmas Fair on November 24 and 25.

□ Children would probably prefer a visit to Hamley's which has moved two doors down Regent Street to larger premises. On its five floors you can find anything from a frog that cuts paper at 75p to a make-it-yourself Noah's Ark and animals at £7.95, or a model steamroller which operates on solid fuel and costs £37.25. Hamley's, 188 Regent St, W1. Mon-Sat 9am-5.30pm, Thurs until 8pm.

Nov 1. **London to Brighton veteran car run.** About 300 veteran cars gather in Hyde Park from 6.30am. The start is at 8am & the first cars arrive at Madeira Drive, Brighton at about 11am. The event commemorates Emancipation Day, 1896, on which the law requiring any motor-driven vehicle to be preceded by a person carrying a red flag or lamp was abolished.



Veteran car run: London to Brighton.

Nov 3, 4. **Late Autumn Show** & entries for the tree & shrub competition. RHS New Hall, Greycoat St, SW1. Tues 11am-6pm, 70p; Wed 10am-5pm, 50p.  
Nov 3, 7.30pm. **Readings from Kafka** by Ronald Hayman who has just written a biography of the author. National Poetry Centre, 21 Earls Court Sq, SW5 (373 7861). £1.20.  
Nov 4, 5.45pm. **John Cocking** talks about *The Hypochondriac* by Molière. Olivier, National Theatre, South Bank, SE1 (928 2252).

£1.50.  
Nov 5. **Fireworks** for Guy Fawkes Day: Crystal Palace Park, Thicket Rd, SE20, 8pm; Burgess Park, Albany Rd, SE5, 8pm; Pickett's Lock Centre, Edmonton, N9, 7.45pm; Battersea Park SW11, 7.30pm.  
Nov 7, 10.30am-5.30pm. **National Cat Club Show.** The biggest cat show in the world where you can see about 2,000 cats & kittens. Grand Hall, Olympia, W14. £1.20, children 60p.  
Nov 8, 10.30am. **Remembrance Sunday Service** in Westminster Abbey followed at 11am by wreath-laying at the Cenotaph, Whitehall, SW1.  
Nov 8, 7.30pm. **The Best of British Music Hall** presented by the Hiss & Boo Company. Lyric, King St, W6 (741 2311).  
Nov 9, 10, 6pm. **Two masked dramas.** *The King of the Great Clock Tower* & *The Cat & the Moon* by W. B. Yeats. Music & direction by Harrison Birtwistle. Cottesloe, National Theatre. £1.50.  
Nov 11, 7.30pm. **The Silent Movie Ball**, in aid of Action Research for the Crippled Child & The Mountbatten Memorial Trust. Entertainment includes jazz in the Planter's Peanut Bar, a premiere viewing of *Mountbatten in Hollywood* with Charlie Chaplin & music by The Vintage Hot Orchestra. Dress appropriately for the era 1909-29. Tickets £17.50 for dinner & dancing, £7.50 dancing only. Café Royal, Regent St, W1. Tickets from 4 Tregunter Rd, SW10.  
Nov 12-22. **Caravan Camping Holiday Show.** The latest models of caravans & mobile homes, a showboat on which there will be fashion spectaculars & jazz played by

the Denny Wright Trio, cookery demonstrations for caravan gourmets. Earls Court, Warwick Rd, SW5. Mon-Sat 10am-8pm, Sun 10am-7pm. £2, children £1.  
Nov 12, 13, 26, 6pm. **John Donne.** Daniel Massey plays the poet in a dramatic study of the man & his work devised by Giles Block. Cottesloe, National Theatre. £1.50.  
Nov 12, 12.30pm. **Bernard Levin** signs copies of *Conducted Tour*, an account of his tour of European music festivals. Lyttelton Circle Foyer, National Theatre. To reserve a signed copy ring 928 2033.  
Nov 12, 7.30pm. **Readings of poetry** written by women during the First World War. National Poetry Centre. £1.20.  
Nov 14. **Lord Mayor's Show.** The procession leaves Guildhall at 11am, is joined by the Lord Mayor at Mansion House & continues past St Paul's & along Fleet St to the Law Courts in the Strand. At 1.15pm the procession sets off again, returning to Mansion House via the Embankment.

Nov 14-22. **Daily Mail International Ski Show.** The highlight of this year's winter sports show is a daily Wild West fantasia on skis. Earls Court. Mon-Fri noon-10pm, Sat & Sun noon-7pm £2, children £1.  
Nov 18, 7.30pm. **Music for Mantua: The Companie of Dancers.** Renaissance dances & music for the Gonzaga court, performed in costume. Victoria & Albert Museum, Cromwell Rd, SW7. Tickets £2.50 & £1.50, from Music for Mantua, Education Dept enclosing sac; remaining tickets on sale at door.  
Nov 24, 25. **Flower show** including entries for the apple & pear, ornamental plant & Orchid Society competitions. RHS New Hall. Tues 11am-6pm, 70p; Wed 10am-5pm, 50p.

Nov 24, 25, 10am-3pm. **Red Cross City of London Christmas Street Market.** Fish, fruit, preserves, cakes & Christmas decorations, soups & teas to sustain, tombola, lucky dip & wheel of fortune. Guildhall, EC2.  
Nov 26, noon. **American Thanksgiving Service.** The American ambassador will read the President's proclamation & the Rev Robert Lantz, Pastor of the American Church in London, will preach. St Paul's Cathedral, EC4.  
Nov 27, 6pm. **Frank Delaney**, presenter of Radio 4's *Bookshelf*, talks about his new book *James Joyce's Odyssey* & afterwards will sign copies. Lyttelton, National Theatre. £1.50.

Nov 28, 29. **Racing Pigeon Show.** About 2,000 birds on show & also sheds, panniers & remedies for sale. On Sunday afternoon pigeons from Belgium will be auctioned by Major Claude Hill. RHS Halls. Sat 11.30am-6.30pm, Sun 9.30am-4pm. In aid of the Star & Garter Home. £1, children 50p.

### ROYALTY

Nov 4. State Opening of Parliament. The Queen sets out from Buckingham Palace at 11am & the procession moves down The Mall & Whitehall to the Norman Porch of the House of Lords.  
Nov 4, 3pm. The Queen attends Founder's Day Festival to celebrate the centenary of the Church of England Children's Society at the Albert Hall, SW7.  
Nov 6. The Queen Mother visits the Field of Remembrance at St Margaret's Church, Westminster.  
Nov 7. The Queen, The Duke of Edinburgh

& The Queen Mother attend the Royal British Legion Festival of Remembrance at the Albert Hall.

Nov 8. The Queen, The Duke of Edinburgh & The Queen Mother attend the Remembrance Day Service at the Cenotaph, Whitehall, SW1.

Nov 17. The Queen Mother attends a concert at St John's Smith Square, SW1.

Nov 19. The Queen opens the new headquarters of The Royal British Legion in Pall Mall, SW1.

Nov 23. The Queen attends the Royal Variety Performance at the Theatre Royal, Drury Lane, WC2.

Nov 24. The Queen Mother lunches with the Court of the Worshipful Company of Shipwrights at Ironmongers' Hall, EC2.

Nov 26. Princess Anne, Chancellor of the University of London, attends Foundation Day at Senate House, Malet St, WC1.

Nov 26. The Queen Mother visits the Royal College of Music, Prince Consort Rd, SW7.

### FOR CHILDREN

Nov 1, 3.15pm. **Violins, fiddles & follies.** Susan Baker & Antony Saunders tell the story of the violin & perform on pochettes. Phonofiddle, zither, bowed trumpet & tin violin. Purcell Room, South Bank, SE1 (928 3191).

Nov 2-5, 2pm. **The Derek Griffiths Children's Show.** A chance to see the much-loved presenter of *Playschool* & *Heads & Tails*. Lyric, King St, W6 (741 2311).



Derek Griffiths: show for children.

Nov 8, 3.15pm. **Gerard Benson** is the storyteller & **Jean Phillips** plays the piano in a concert including *Tales of the Leprechaun* Man & The Miller, the Water Sprite & the Bear. Music by Tchaikovsky, Jim Parker & Roger Moon. Purcell Room.  
Nov 14, 11am. **Ernest Read Concert** includes Mozart's Symphony No 40, Arne's songs "Where the bee sucks" & "Rule Britannia" & works by Beethoven & Saint-Saëns. Festival Hall, South Bank.

Nov 15, 2.45pm. **Tinderbox.** David Moses plays the guitar, recorders & bouzouki & invites the audience to join in. For children under 9. Purcell Room.

Nov 17-Jan 23. **Gavin & the Monster.** Musical chronicling the adventures of Gavin as he tries to rescue his cousin Debbie from the grip of a monster, a monstrosity & a monsterette. Westminster Theatre, Palace St, SW1 (834 0283).

Nov 29, 2.45pm. **The history of the violin** presented by Michael & Doreen Muskett. Purcell Room.



# SPORT FRANK KEATING

England play Hungary at Wembley in a World Cup qualifier...  
the RAC Lombard Rally... and the first Gold Cups of the National Hunt season.

OH, WHAT DIRGES might be sung! What gnashing and wailing! On November 18 there may be a wake at Wembley when the England soccer team play Hungary in what is still being billed as a qualifying match for the World Cup finals to be held in Spain next summer. But it seems that England have one final chance to qualify after another dismal series. Indeed they have not actually qualified for a World Cup since 1962. In 1966 they were hosts, in 1970 holders. For the last two finals in 1974 and 1978 the only British qualifiers have been Scotland, who look like doing it again as well.

□ The month starts and ends with motor cars, ancient and modern. On November 1 the veterans run down the Brighton Road (see London Miscellany p21). Then, on the last weekend of the month, the RAC Lombard Rally for the sleek speedsters of today starts and ends under the shadow of Chester's mellow cathedral. Round Britain whizz!

□ Meanwhile, of course, there is the coconut clatter of horses' hooves, which punctuates any British month. Now the National Hunt season is really under way in earnest. Those two shrines of "the game"—Cheltenham and Newbury—hold their first great Gold Cups of the wintry season, the Mackeson and the Hennessy respectively.



The RAC Lombard Rally: starts and ends in Chester.

## HIGHLIGHTS

### ATHLETICS

Nov 15. **Edinburgh to Glasgow Road Relay.** Teams of eight start from Fettes Ave, Edinburgh & finish in Royal Exchange Sq, Glasgow.

Nov 28. **London Cross-country Championships.** Men's & women's events, Lido, Parliament Hill, NW1.

### FENCING

Nov 7, 8. **Junior Epée Championship,** de Beaumont Centre, 83 Perham Rd, W14.

Nov 11-15. **European Championships,** Foggia, Italy.

Nov 14, 15. **Under-20 Men's Foil International,** de Beaumont Centre.

Nov 21. **Junior Sabre Championship,** de Beaumont Centre.

Nov 22. **Under-20 Men's Sabre Championship,** de Beaumont Centre.

### FOOTBALL

London home matches:

**Arsenal** v Wolverhampton Wanderers, Nov 14; v West Bromwich Albion, Nov 24; v Everton, Nov 28.

**Charlton Athletic** v Leicester City, Nov 7; v Chelsea, Nov 24; v Barnsley, Nov 28.

**Chelsea** v Newcastle United, Nov 7; v Grimsby Town, Nov 21.

**Crystal Palace** v Blackburn Rovers, Nov 7; v Norwich City, Nov 24; v Bolton Wanderers, Nov 28.

**Fulham** v Walsall, Nov 14; v Millwall, Nov 28.

**Millwall** v Bristol City, Nov 3; v Bristol Rovers, Nov 14.

**Orient** v Sheffield Wednesday, Nov 7; v Newcastle United, Nov 24; v Shrewsbury Town, Nov 28.

**Queen's Park Rangers** v Rotherham United, Nov 7; v Oldham Athletic, Nov 24; v Cardiff City, Nov 28.

**Tottenham Hotspur** v West Bromwich Albion, Nov 7; v Manchester United, Nov 21.

**Watford** v Cardiff City, Nov 14; v Blackburn Rovers, Nov 21.

**West Ham United** v Manchester City, Nov 14; v Coventry City, Nov 21.

**Wimbledon** v Preston North End, Nov 14.

**Internationals, World Cup qualifying rounds:**  
Nov 18. **England** v **Hungary**, Wembley Stadium, Middx. **Northern Ireland** v **Israel**, Windsor Park, Belfast.

First the swarthy knight Alf Ramsey, then the taciturn Don Revie, and now it may still be the turn of the kindly, avuncular Ron Greenwood to leave the pitch at Wembley for the last time with jeers ringing in his ears—for unless they win this match England have no chance of qualifying for next year's finals. For a long time the nation has been debating only the name of Greenwood's successor.

### GYMNASTICS

Oct 28-Nov 1. **Daily Mirror/USSR Display Teams,** Wembley Arena, Middx.

### HORSE RACING

Nov 14. **Mackeson Gold Cup,** Cheltenham.

Nov 14. **Bellway "Fighting Fifth" Hurdle,** Newcastle.

Nov 28. **Hennessy Cognac Gold Cup,** Newbury.

### ICESKATING

Nov 20. **British Ice Dance Championships,** Nottingham Ice Rink, Nottingham.

World champions Jayne Torvill & Christopher Dean defend their British title in their home town.

### MODERN PENTATHLON

Nov 21, 22. **National Biathlon Championships,** Bath, Avon (running at the University; swimming & sports at Sports Centre).

### NETBALL

Nov 28. **International Netball Tournament: England** v **Barbados,** Wembley Arena.

### ORIENTEERING

Nov 14. **Batchelor's Northern Night Championships,** Delamere Forest, Nr Ilkley, W Yorks.

The jag for real joggers. The art of getting from A to B with no more than Shanks's pony, a map, a compass & on this occasion,



Jayne Torvill and Christopher Dean: defending their British championship at Nottingham.

one hopes, a torch.

### RALLYING

Nov 21-25. **Lombard RAC Rally,** starts & finishes Chester, Cheshire. Scrutineering, Northgate Arena (Sat); rally proper starts Sun am, finishes Wed pm.

150 cars follow a gruelling course through England, Scotland & Wales.

### RUGBY UNION

Nov 7. **London Division** v **Australia,** Twickenham.

Nov 14. **Ulster** v **Australia,** Ravenhill, Belfast.

Nov 21. **Ireland** v **Australia,** Landsdowne Rd, Dublin.

Rugby is waiting to see if these Australian tourists can really live up to their boast of being the best side ever sent. This early chance to find out has many of the Australians playing who so entranced the English when they toured two years ago with the outstanding schoolboys' side. Certainly they were full value at Twickenham then.

### SKIING

Nov 21, 22. **British Artificial Skiing Championships,** Hillend Ski Centre, Edinburgh.

### SNOOKER

Nov 21-Dec 5. **Coral UK Professional Snooker Championship,** Guildhall, Preston, Lancs.

One of the events that keeps the nation gripped into the early hours for a full fortnight—& sends them to work next morning bleary & red-eyed, or pink or green or blue.

### SQUASH

Nov 2-6. **Thorn-EMI World Masters,** Kingston Squash Club, Newcastle-upon-Tyne.

Nov 13-15. **Midland Open Championships,** Nottingham SRC.

Nov 27-29. **Welsh Open Championships,** Wrexham SRC, Clwyd.

### SWIMMING

Nov 7, 8. **Synchronized Swimming National Championships,** St Margaret's Baths, Leicester.

Nov 21. **Esso Inter-County Knockout Competition Final,** Pingles Pool, Nuneaton, Warwicks.

Nov 28. **Cadbury's Dairy Milk Club Championship of Great Britain Final,** International Pool, Coventry, W Midlands.

### TENNIS

Nov 10-15. **Benson & Hedges Championships,** Wembley Arena.

Surprisingly common as a centre for "lawn" tennis, the Empire Pool has almost as long a history as the "new" grounds at Wimbledon which were opened in the 1920s. In pre-war days Wembley hosted the maverick, break-away, professional circus & now the game is full of millionaires in white shorts; the ghosts of Tilden & the like will doubtless be stirring smugly.

Looking ahead

Booking is now open for the following:

Dec 12, 13. **Coca-Cola International Gymnastics,** Wembley Arena, Middx (902 1234).

Dec 17-21. **Olympia International Show-jumping Championships,** Olympia, W14.

THE ILLUSTRATED  
LONDON NEWS

## BRIEFING CONTINUES...

Salerooms p25. Lectures p27. Art p95.

Museums p99. Wine p100. Food p101.

Shopping p105. Out of London p106.





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# SALEROOMS URSULA ROBERTSHAW

BRIEFING  
NOVEMBER 1981

An amethyst elephant given by the Queen...specialized jewelry...  
Paul Mellon's paintings...and free valuations at Phillips

**SOTHEBY'S** HOLD an auction on November 23 at 8pm in aid of the Duke of Edinburgh's Award Scheme, celebrating its 25th anniversary this year. Among items to be sold is an amethyst elephant, given by the Queen, and a landscape by Seago, given by the Queen Mother. Several artists including Annigoni, Henry Moore, John Piper, Elizabeth Frink and Feliks Topolski have given works. The Duke of Edinburgh will attend the sale which will be preceded by a reception at 6.30pm.

□ **Christie's** hold their first specialized sale of jewelry on November 25 with examples dating from the Renaissance to Art Deco. Illustrated is a 19th-century shell cameo bracelet, popularized by Italy-trotting Victorians and given the royal stamp of approval by the Queen, who enjoyed wearing likenesses of her own family. The bracelet is by John Nicholson of Dorking.

□ **British paintings** from Paul Mellon's collection are to be sold by Sotheby's on November 18. They include two fine Stubbs and two works by Hogarth: *Portrait of Moll*, believed to be Peg Woffington as Moll Flanders, and *The Night Encounter*.

□ On Sunday, November 15, Phillips will be giving valuations, free and without obligation, at their Blenheim Street premises between 10am and 4pm. The whole range of collectors' items, art and antiques will be covered, and objects may be left to be sold at will. Here's an opportunity to find out if Aunt Aggie's vase is an heirloom as well as an eyesore.

The following is a selection of sales taking place in London this month. Readers are advised to check details of viewings & catalogues. Wine sales appear on p100.

## BONHAMS

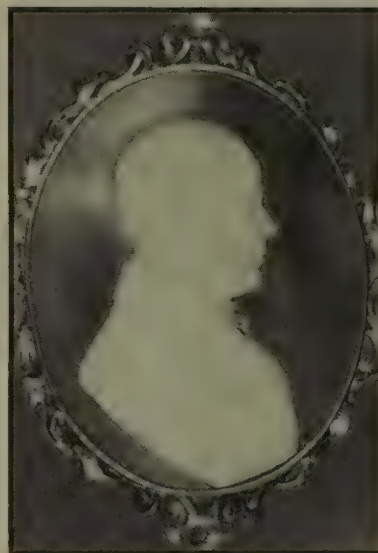
Montpelier St, SW7 (584 9161).  
Nov 3, 17, 11am. Silver & plate.  
Nov 4, 11am. Watercolours & drawings.  
Nov 4, 7pm. Charity auction in aid of Leukaemia Research Fund.  
Nov 5, 12, 19, 26, 11am. European oil paintings.  
Nov 5, 12, 19, 26, 2.30pm. English & Continental furniture.  
Nov 6, 11am. Jewels & objects of vertu.  
Nov 25, 2pm. Books & MSS.  
**CHRISTIE'S**  
8 King St, SW1 (839 9060).  
Nov 2, 11am & 2.30pm. English & Welsh porcelain, pottery & Wedgwood.  
Nov 3, 10.30am & 2.30pm. Old Master, modern & British prints.  
Nov 4, 11am. Autograph letters, historical documents & music MSS.  
Nov 5, 19, 11am. English furniture, Eastern rugs & carpets.  
Nov 6, 11am. Modern British & Irish paintings, drawings & sculpture.  
Nov 10, 10.30am. Tribal art.  
Nov 11, 11am. Silver.  
Nov 11, 11am. Jewels.  
Nov 13, 11am. Old Master pictures.

Details of times for the following sales were not available at time of going to press.  
Nov 16. Chinese export porcelain.  
Nov 17. English drawings & watercolours.  
Nov 18. Arms & armour.  
Nov 20. English pictures.  
Nov 23. Continental pottery.  
Nov 24. Objects of vertu, gold boxes & miniatures.  
Nov 25. Clocks & watches.  
Nov 25. Antique jewelry.  
Nov 27. Continental pictures.  
Nov 30. Impressionist & modern pictures.  
**PHILLIPS**  
7 Blenheim St, W1 (629 6602).  
Nov 3, 17, 24, 1.30pm. Jewelry.  
Nov 3, 2.30pm. English oil paintings.  
Nov 4, noon. Lead soldiers & figures.

Nov 5, 10am. Furs.  
Nov 5, 19, 26, 11am. Postage stamps.  
Nov 6, 13, 20, 27, 11am. Silver & plate.  
Nov 9, 11am. Watercolours.  
Nov 9, 2pm. Prints.  
Nov 11, noon. Postcards & cigarette cards.  
Nov 11, 2pm. Arms & armour.  
Nov 11, 2pm. Scientific instruments.  
Nov 16, 2pm. Modern British pictures.  
Nov 17, 11am. English & Continental furniture, carpets & works of art.  
Nov 19, 11am. Musical instruments.  
Nov 19, 1.30pm. Books, atlases & maps.  
Nov 23, 2pm. Oil paintings.  
Nov 24, 2pm. Clocks & watches.  
Nov 25, noon. Pot lids, fairings, Goss & commemorative china.  
Nov 26, 11am. Costumes, lace & textiles.

## SOTHEBY'S

34/35 New Bond St, W1 (493 8080).  
Nov 5, 10.30am & 2pm. Musical instruments including a viola by Andrea Amati made for Charles IX of France.  
Nov 5, 10.30am & 2pm. English & foreign Orders, medals & decorations.  
Nov 6, 11am. The Lion stamps of Persia. Collection formed by Samad Khorshid including the 1 toman bronze on blue estimated to fetch £10,000-£15,000.  
Nov 10, 7.30pm. British pictures including many pre-Raphaelite works & paintings by Munnings, Sickert, John, Gore & Lowry.  
Nov 11, 12, 11am. Continental autograph letters & MSS, including Offenbach's score for *Robinson Crusoe*, an annotated proof copy of Elgar's violin concerto & an item written by Marie-Antoinette after the fall of the Bastille.  
Nov 16, 11am & 2.30pm. Printed books including Continental books of the 16th-20th centuries.  
Nov 17, 11am. English Delftware, Part 2 of the Lipski collection.  
Nov 17, 10.30am. Arms & armour.  
Nov 18, 11am & 2.30pm. Paintings from the Paul Mellon collection.  
Nov 19, 11am. English silver.  
Nov 19, 11am. Decorative & British prints including a mezzotint by Stubbs & Brocklehurst's etching *Adolescence*.  
Nov 20, 11am. English furniture.  
Nov 23, 8pm. Charity auction in aid of the



Part of a 19th-century shell cameo bracelet: Christie's, Nov 25.

25th anniversary of the Duke of Edinburgh's Award Scheme.

Nov 30, 11am & 2.30pm. Continental illustrated books including works illustrated by Barbier, Chagall, Matisse & Picasso.

## SOTHEBY'S BELGRAVIA

19 Motcomb St, SW1 (235 4311).  
Nov 4, 11am. English furniture & works of art.

## ORIGINAL ISSUES

of *The Times*  
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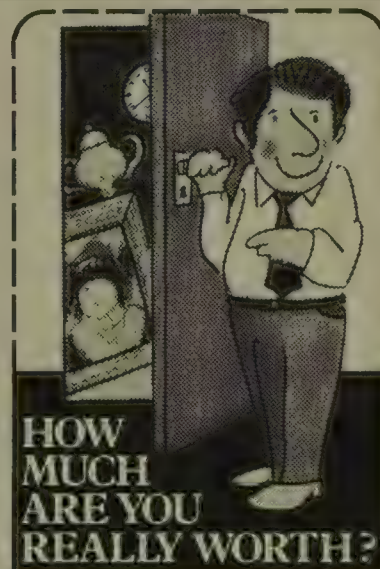
Bonhams Auctioneers, Montpelier Street, London SW1. Tel: 01-584 9161.

*Bonhams*  
THE AUCTIONEERS AND VALUERS

Nov 4, 2.30pm. Clocks & watches.  
Nov 5, 11am. Pot lids, Goss & Staffordshire figures.  
Nov 11, 11am. French furniture, works of art & decorative clocks.  
Nov 17, 10.30am. Costume & textiles 1600-1960 including a good selection of 20th-century couturier clothes (see Selective Shopping p105).  
Nov 24, 11am. Victorian paintings, drawings & watercolours.  
Nov 27, 11am. Toys.  
Nov 27, 2.30pm. Dolls.

## Antiques Fairs

Nov 4-7. 10th St Edmund's Antiques Fair, Athenaeum, Bury St Edmunds, Suffolk.  
Wed 6-9pm, Thurs, Fri 11am-8pm, Sat 11am-6pm. 75p.  
Nov 5-7. Autumn Bristol Antiques Fair, Victoria Rooms, Bristol. Thurs, Fri 11am-8pm, Sat until 6pm. 50p.  
Nov 5-10. 30th Kensington Antiques Fair, Kensington Town Hall, Hornton St, W8. Thurs, Sun noon-8pm, other days 11am-8pm. £1, children, students, OAPs, nurses 50p.  
Nov 6-8. Autumn Lancashire Antique Dealers' Fair, Hoghton Tower, Nr Preston, Lancs. Fri, Sat 11am-9pm, Sun until 6pm. 90p.  
Nov 8. Café Royal Antiques Fair, 68 Regent St, W1. 11am-6pm. 30p.  
Nov 29. Connoisseurs' Antiques Fair, London Hilton, Park Lane, W1. 11am-6pm. 50p.



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## LECTURES

BRIEFING  
NOVEMBER 1981

Geoffrey Parsons on his life and career ... Japanese art of the Edo period ...  
symposium on Bartok ... and London's flying aces.

### ART WORKERS' GUILD

6 Queen Sq, WC1 (837 3474).

Nov 18, 7.30 pm. *A history of North-eastern music hall*, Joe Ging.

### THE CENTRE

Adelaide St, WC2.

Coincident with operas at the Coliseum:

Nov 4, 6pm. *Rescue & social values in opera at the turn of the 18th century (Fidelio)*, Roderick Swanston.

Nov 11, 6pm. *Opéra & opéra-comique in 19th-century France*, James Harding.

Nov 18, 6pm. *Louise: an introduction*, Robin Bowman.

Nov 25, 6pm. *Pelléas & Mélisande: an introduction*, Geoffrey Bush.

Tickets £1 from Coliseum or at the door.

### GOETHE INSTITUTE

50 Princes Gate, SW7 (581 3344).

Nov 9, 7.30pm. *The German experimental film*, Ulrich Gregor, co-director of the Berlin Film Festival; followed by a discussion.

### HORNIMAN MUSEUM

London Rd, Forest Hill, SE23 (699 2339).

Nov 7, 3.30pm. *Peoples of the High Atlas Mountains*, David Hicks.

Nov 21, 3.30pm. *Arnold Dolmetsch & the revival of early music*, Margaret Campbell.

Nov 28, 3.30pm. *The Pokot: pastoralists of north-west Kenya*, Dr Jean Brown.

### MERMAID THEATRE

Puddle Dock, EC4 (236 9521).

Nov 8, 6.30pm. *Molecule lecture: Adventure in science*, Sir Alan Cottrell FRS. Particularly for 13- to 18-year-olds, £1.50.

### MUSEUM OF LONDON

London Wall, EC2 (600 3699).

Nov 4-25, 1.10pm. *London's Flying Start*:

Nov 4, *Aviation pioneers in London*, John Bagley; Nov 11, *The Royal Aeronautical Society*, Arnold Nayler; Nov 18, *The Dagenham Experimental Flying Ground*, Philip Jarrett; Nov 25, *The Short Brothers, aeronautical engineers, London & Sheppey*, Gordon Bruce.

### NATIONAL PORTRAIT GALLERY

St Martin's Pl, WC2 (930 1558).

Nov 7, 3.30pm; Nov 10, 1pm. *Images of Monarchy: 1500-1650*, Angela Cox.

Nov 21, 3.30pm; Nov 24, 1pm. *Trends in European court portraiture: 1550-1600*, Robin Gibson.

### ROYAL HORTICULTURAL SOCIETY

New Hall, Greycoat St, SW1 (834 4333).

Nov 3, 2.30pm. *Pests, predators & pesticides*, Dr James Flegg.

Nov 24, 2.30pm. *Growing garden fruit*, Tony Kingdom.

### ROYAL SOCIETY OF ARTS

John Adam St, WC2 (839 2366).

Nov 4, 6.30pm. *Aspects of the arts in post-war Britain*, Ian Hunter.

Nov 9, 6pm. *An industrial strategy: help or hindrance?*, Sir David Orr, Chairman of Unilever.

Nov 11, 6pm. *Hellas & Britain—the beginning of the affair*, Stewart Perowne.

Nov 25, 6pm. *Women: their potential for achievement*, Lady Bowden, President of Lucy Cavendish College, Cambridge.

Nov 26, 6pm. *Recent Australian painting & sculpture: the influence of Aboriginal culture & the landscape*, Jenny Zimmer.

Tickets free in advance from the RSA.

### SOUTH BANK

SE1 (928 3191).

Nov 20, 7.45pm. *The ascent of Mount Kongur*, Chris Bonington & Dr Michael Ward. Queen Elizabeth Hall. £1-£3.

Nov 22, 6pm. *Celebrities on the South Bank 3: Geoffrey Parsons* talks to Lies Askonas about his life. Waterloo Room. £2.20.

### TATE GALLERY

Millbank, SW1 (821 1313).

Nov 1, 7, 8, 14, 15, 21, 22, 28, 29, 2.30pm.

*Painting of the month: Copley's "The Death of Major Peirson"*, various lecturers.

Nov 4-25, 6.30pm. *Art & science*: Nov 4, *The artist & 18th-century experimental science*, Professor Bernard Myers; Nov 11, *Art & biology*, Peter Fuller; Nov 18, *Illusion in art & science*, Professor R. L. Gregory; Nov 25, *Beauty & the brain*. Professor J. Z. Young.

Nov 5, 12, 19, 26, 6.30pm. *De Staël: an introduction*, Laurence Bradbury.

Nov 9, 1pm. *Constable's nature*, Gill Cohen.

Nov 23, 1pm. *American pop art*, Michael Compton.

Nov 24, 1pm. *Beckmann's Carnival: a new acquisition*, Sarah O'Brien Twohig.

Nov 27, 1pm. *Love & the Pre-Raphaelites*, a reading by Gill Cohen & Cecily Lowenthal.

### VICTORIA & ALBERT MUSEUM

Cromwell Rd, SW7 (589 6371).

Nov 10-24, 1.15pm. *Painters at the Gonzaga Court*: Nov 10, *Pisanello*, Rosa-Maria Letts; Nov 17, *Mantegna*, Rosa-Maria Letts; Nov 24, *Titian*, Ronald Parkinson.

Nov 12-26, 6.30pm. *Splendours of the Gonzaga*: Nov 12, *The Gonzaga Family*, Dr D. S. Chambers; Nov 19, *Gonzaga as patrons of ceramics*, J. V. G. Mallet; Nov 26, *Pisanello & the Arthurian Legend at the Gonzaga Court*, Rosa-Maria Letts.

*Art of the Edo period 1600-1868*: a series of lectures arranged by the Royal Academy. Tickets £2 available from the Friends' Office, RA, Piccadilly, W1, or at the door of the V&A lecture theatre on the night.

Nov 17, 6.30pm. *Politics & Society in Edo Japan*, Professor Richard Storry.

Nov 24, 6.30pm. *Japan & the West: Trade, Christianity, & Learning*, Professor W. G. Beasley.

### WHITECHAPEL ART GALLERY

Whitechapel High St, E1 (377 0107).

Nov 4, 1pm. *The Arts & Crafts Movement*, Gillian Naylor.

Nov 11, 1pm. *C. R. Ashbee in East London*, Alan Crawford.

Nov 18, 1pm. *Sir Gordon Russell & British Design*, Catherine McDermott.

### WIGMORE HALL

Wigmore St, W1 (935 2141).

Nov 30, 7.30pm. *Béla Bartók, the man & the artist: an illustrated symposium*, Yehudi Menuhin, Andor Foldes & Sándor Végh. £1.80-£3.50.



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## The legacy of Sadat



Mr Hosni Mubarak's succession to the presidency of Egypt following the assassination of President Anwar Sadat offers reasonable hope not only that the country will not follow Iran into a state of revolutionary turmoil but also that Sadat's peacemaking policies will be carried on. Like Sadat himself, who for many years worked unobtrusively in the shadow of Nasser, Mubarak takes office as a relatively unknown man. He was chosen as vice-president in 1975, his reputation at that time resting largely on his success as an air force general during the 1973 war against Israel. He was trained in the Soviet Union, but was evidently not converted to the communist cause by what he saw there. As vice-president he was a loyal exponent of Sadat's policies—under the Egyptian presidential system of politics he could not have been anything else—and he is believed to have been closely involved with the purge of dissidents and political opponents carried out in September, and which may have led directly to Sadat's murder, which has been attributed to a group of Muslim fundamentalists.

Sadat was killed during a massive military parade held on October 6 in Cairo to commemorate the crossing of the Suez Canal in 1973. As Egyptian Air Force jets roared overhead, distracting the attention of most observers from the less exciting parade on the ground of army trucks hauling anti-tank guns which was then passing the reviewing stand, one of these trucks stopped opposite the stand and several armed soldiers jumped out, throwing hand grenades and firing automatic rifles as they ran towards the stand, finally shooting Sadat, at almost point-blank range, before security guards

### President Sadat's successor, Hosni Mubarak.

recovered from the shock of the attack and began firing back.

There can be little doubt that the President's assailants were fanatics, for they can have had little hope of escape when attacking in such exposed position, in front of television cameras as well as thousands of onlookers and in the presence of a large part of the Egyptian armed forces who remained loyal to their President and commander-in-chief. But if the recent arrest of more than 1,500 Muslim fundamentalists was the immediate trigger of the attack, the prospect of assassination or of forceful overthrow became more than a possibility from that dramatic day in November, 1977, when Sadat flew to Jerusalem to offer peace to his enemy. It was a courageous, perhaps foolhardy, gesture, which prompted charges of "high treason" against Mr Sadat from several Arab countries who were quick to express their joy at the news of his death, but it was one which he believed to be necessary if the long conflict in the Middle East was to be ended.

He was undoubtedly right. The fact that his bold initiative led only to a peace treaty agreement between Israel and Egypt, rather than the much broader settlement for which he aimed, was not his fault. He emphasized to the Knesset that the price of peace would be not just the full withdrawal by Israel of all its forces from territories occupied in the 1967 war, including Arab Jerusalem, but also the acceptance of "the fundamental rights to self-determination, including their right to establish their own state", but he did not receive the response from Israel that he had

hoped for. Had he done so he might well have gained the support of at least some of the Arab nations who remained sceptical and suspicious of his attempt to break up the long-established mould of Middle East politics. Sadat succeeded in breaking part of the mould, but the rest remains firmly set.

President Mubarak has pledged that he will follow his predecessor's policies. He will need a good measure of Sadat's personal courage if he is to do so. The uprising in Asyut, some 250 miles south of Cairo, in which more than 100 people were killed in fighting between troops and Muslim dissidents, has not been the only evidence of unrest in Egypt following the assassination, and the declaration by the American Secretary of State, Alexander Haig, in Cairo at the time of the funeral that the United States was to increase its military presence in the country will no doubt be seen as provocative by those anxious to stir up more trouble for the new President.

His first preoccupation will no doubt be to secure the continued loyalty of the armed forces and thus to maintain control of the country at large. In April next year, under the Camp David agreement with Israel, Sinai is due to be handed back, so it may be safe to assume that no dramatic changes of policy will be made by Egypt until that has happened. Thereafter some new initiative will be required if this modest foundation to peace in the Middle East is to be built on. If Mr Mubarak is to be the architect he will need to win not just the support of the West, which he has already inherited from his predecessor, but the willing co-operation of more Arab leaders than Sadat was able to secure.



**Tuesday, September 15**

The Liberal Party assembly opened in Llandudno. During the conference delegates voted for an alliance with the Social Democratic Party and resolved to oppose Nato's plans for siting Cruise missiles in Britain.

The Secretary of State for the Environment, Michael Heseltine, approved a £10 million project to transform a stretch of Merseyside into the setting for the Garden Festival of Britain 1984, thereby creating 4,000 jobs.

The Cabinet set a 4 per cent average on forthcoming public service pay settlements.

The leader and deputy leader of the Labour Party, Michael Foot and Denis Healey, arrived in Moscow for three days of talks on arms control with Soviet officials.

President Sadat expelled the Soviet Ambassador in Cairo and six of his diplomatic staff after accusing the KGB of plotting against him.

In Heidelberg the Commander-in-Chief of the US Army in Europe, General Kroesen, was slightly injured in a Red Army Group ambush. A supply train for an American military airport near Frankfurt escaped destruction when time bombs were found near the track the next day.

**Wednesday, September 16**

British banks raised their base lending rate by 2 per cent to 14 per cent.

An armed gang escaped with more than £1 million after ambushing a Securicor van in Kent.

**Thursday, September 17**

The Port of London Authority announced that the Royal Docks were to close at the end of November.

British divers recovered the first bars of Russian gold from the wreck of the cruiser HMS *Edinburgh* which sank in the Barents Sea in 1942 carrying bullion worth more than £45 million intended as payment for arms. The operation ended on October 6 after 431 of the 465 bars had been salvaged.

In Lebanon 29 people were killed in an explosion at the joint command building of the Palestine Liberation Organization and its leftist Lebanese militia allies. The Front for Liberating Lebanon from Foreigners claimed responsibility.

51 American Senators signed a resolution to oppose President Reagan's plans to sell five advance warning surveillance aircraft to Saudi Arabia.

**Friday, September 18**

Britain's inflation rate rose to 11.5 per cent.

Tass announced that the Soviet Ambassador in Warsaw had called on Polish leaders to deliver an ultimatum demanding an end to anti-Soviet activities in Poland.

The French National Assembly abolished capital punishment.

**Saturday, September 19**

Denis Healey was shouted down by supporters of Tony Benn when he tried to speak to a Labour rally in Birmingham.

About 300 people were drowned when an Amazon riverboat capsized and sank near Obidos, Brazil.

The British pianist Ian Hobson won the 1981 Leeds International Piano Competition.

**Sunday, September 20**

Belize, Britain's last colony in the continental Americas, became independent.

Violent storms hit Britain over the weekend leaving 11 people dead.

The United States beat a team of European golfers to win the Ryder Cup.

**Monday, September 21**

Sandra Day O'Connor became the first woman judge to be appointed to the United States Supreme Court.

Land's End was put up for sale.

Nigel Patrick, the British actor and stage director, died in hospital. He was 68.

**Tuesday, September 22**

Leaders of the Social Democratic Party published a draft constitution designed to give the entire membership of the party a voice in policy-making and in choosing election candidates.

A Turkish military jet aircraft crashed on to an infantry unit during an exercise in western Turkey killing 35 soldiers and injuring 72.

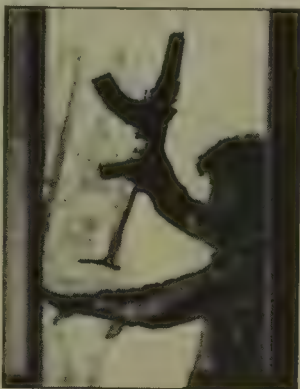
**Wednesday, September 23**

The Labour-controlled Lothian Regional Council, after a seven-month dispute with the Government, agreed to obey an order to cut spending by £30 million.

The Secretary for Industry, Patrick Jenkin, announced that the Government's 4 per cent guideline on public sector pay limits would be enforced on nationalized bodies.

Share prices collapsed on the London stock market in the worst day's trading since 1974.

After a four-hour meeting the US Secretary of State, Alexander Haig, and the Soviet Foreign Minister, Andrei Gromyko, agreed to start negotiations on limiting short-range nuclear weapons in Europe on November 30.

**Thursday, September 24**

Four Armenian gunmen stormed the Turkish Consulate in Paris, killing a security guard and seriously wounding the Vice-Consul. The terrorists, members of the Armenian Secret Liberation Army, held 60 people hostage until 2.30 the next morning when they surrendered after being told they would be granted political asylum in France. The French government later announced they would be tried in French courts.

President Reagan announced budget cuts intended to save \$16 million in 1982.

A sixth republican hunger-striker in the Maze prison, Bernard Fox, ended his fast. On September 26 another hunger-striker, Liam McCloskey, abandoned his fast.

The Government announced that legislation would be introduced to force local referendums if councils proposed excessive rate rises.

After two days of talks in Cairo, Egypt, Israel and the United States agreed to resume discussions on autonomy for Palestinians in Israeli-occupied territories.

Foreign ministers of the five-nation Western Contact Group met in New York and announced that the interrupted negotiations on giving Namibia independence would resume in October.

**Friday, September 25**

The management of Times Newspapers suspended production of *The Sunday Times* and stopped paying its 1,400 employees because the National Graphical Association refused to give written undertakings that its members would not disrupt production. Produc-

tion of *The Times* was halted for three days as its NGA workers refused to cross picket lines.

The Queen left for visits to Australia, New Zealand and Sri Lanka.

The Prime Minister, Margaret Thatcher, left for a tour of Bahrain and Kuwait preparatory to visiting Australia for the Commonwealth Summit.

**Saturday, September 26**

The second stage of Solidarity's national congress began in Gdansk. On the seventh day Lech Walesa was re-elected chairman.

The 767, Boeing's first new airliner to go into production since the 747 jumbo jet in 1966, made its maiden flight.

**Sunday, September 27**

Denis Healey retained the deputy leadership of the Labour Party by a margin of 0.85 per cent on the second ballot vote against Tony Benn. The result was announced on the first day of the Labour Party conference in Brighton.

The Prime Minister of the Irish Republic, Dr Garret FitzGerald, announced plans to change the constitution in an attempt to make the state appear less Roman Catholic and more attractive to Northern Ireland Protestants.

In Teheran at least 10 people were killed and 40 injured as opponents of the Khomeini régime battled with revolutionary guards; 110 left-wing militants were executed, bringing to at least 1,597 the total of executions officially acknowledged in Iran since June 20.

Three Croatians seized a Yugoslav Airlines' Boeing 727 with 98 passengers and nine crew after take-off from Dubrovnik. The aircraft landed in Cyprus, where passengers created a false fire alarm and escaped. The hijackers surrendered and were flown to Belgrade under guard.

Jacques Laffite, of France, won the Canadian Grand Prix in Montreal.

Robert Montgomery, the Hollywood actor, died of cancer in New York. He was 77.

**Monday, September 28**

In Belfast a policeman died and another was seriously injured when a Russian-made rocket struck their Land-Rover. Seven suspects were held for questioning.

Share prices in London dropped sharply and the Financial Times Index fell 17.2 points to 457.5. The stock market recovered the next day and the index closed 23.7 points up at 481.2.

Skyship 500, a test version of a 600 foot airship designed to carry 58 tonnes of cargo to North America, the Middle East and Africa built by Airship Industries, made its maiden flight.

A car bomb killed 11 people and wounded 45 at a Palestinian guerrilla checkpoint at Abu Assouad in southern Lebanon.

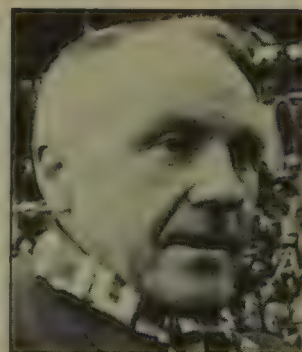
Lord Boyle, former Conservative Education Minister, died aged 58.

**Tuesday, September 29**

Centre-right forces gained five seats from left-wingers in the annual elections to the Labour Party's National Executive. On September 30 the conference voted in favour of unilateral nuclear disarmament but against withdrawal from Nato.

The third public inquiry into plans to build London's third international airport at Stansted, Essex, opened.

An Indian Airlines Boeing 737 jet carrying 111 passengers and six crew was hijacked by five Sikhs on a flight between New Delhi and Srinagar. The aircraft was forced to land at Lahore, Pakistan, where commandos of the Pakistan security forces rescued the passengers and arrested the Sikhs.



Bill Shankly, former Liverpool soccer manager, died aged 67.

**Wednesday, September 30**

South Korea was chosen as the venue for the 1988 Olympics.

The Commonwealth heads of government's eight-day conference opened in Melbourne.

**Thursday, October 1**

Banks announced a further 2 point rise, to 16 per cent, in base lending rates.

Dr Dickson Mabon, MP for Greenock, resigned from the Labour Party and joined the Social Democrats.

Oil installations north of Kuwait were set alight in a bombing raid allegedly carried out by three Iranian Phantom jets. Teheran denied responsibility and blamed Iraq for the attack, the fourth since the start of the Iran-Iraq war on September 22, 1980.

A car bomb killed 50 people and injured 250 in a Palestinian quarter of Beirut. The Front for the Liberation of Lebanon from Foreigners admitted responsibility.

The East German secret agent, Gunther Guillaume, was handed over to East Germany as part of an exchange of prisoners.

Sir Graham Page, Conservative MP for Crosby, died aged 70. On October 7 Shirley Williams announced she would be willing to fight Crosby for the SDP.

**Friday, October 2**

President Reagan announced plans to build 100 MX intercontinental ballistic missiles and a new B1 bomber in a massive reorganization and expansion of United States strategic nuclear forces.

Union leaders at British Leyland rejected the company's 3.8 per cent pay offer and recommended an all-out strike from November 1.

The Prime Minister of Malaysia, Datuk Mahathir Mohammed, announced measures aimed at discriminating against British trade and investment there.

**Saturday, October 3**

The IRA hunger-strike at the Maze prison was called off after 216 days and 10 deaths.

The Hungarian communist run unions informed Solidarity that they are ready for talks at any time, in the first sign of non-Polish recognition of the independent trade union in the Soviet Block.

**Sunday, October 4**

Common Market finance ministers agreed on a realignment of the European Monetary System involving the revaluation of the Deutschmark and the guilder by 5.5 per cent and the devaluation of the French franc and the lira by 3 per cent each.

The Social Democratic Party's first national conference opened at Perth. Richard Mitchell, Labour MP for Southampton, announced his intention to join the SDP on the conference's second day.

The Director of Public Prosecutions was asked to look into an MP's allegations of misuse of funds at the De Lorean car company in Northern Ireland. On October 15 the founder of

the company, John De Lorean, denied any financial irregularities and he said he would start libel proceedings.

Members of the English National Opera's chorus appeared in jeans and other everyday clothes in a production of *Otello* at the Coliseum, claiming extra pay for getting into period costume and make-up.

Hojatoleslam Ali Khameni, head of the Islamic Republican Party, was elected President of Iran.

London Underground and bus fares were cut by 25 per cent, lost revenue to be made good by higher GLC rates.

**Monday, October 5**

The Association of County Councils rejected proposals that councils should be forced to hold referendums before raising rates above a certain level.

Magistrates ruled that the Playboy Club and another of its casinos, the Clermont, were used for unlawful purposes and refused to renew their gaming licences. The club said it would appeal.

British Steel announced a five-year plan to substitute coal for natural gas and oil throughout its operations.

**Tuesday, October 6**

President Anwar Sadat of Egypt was assassinated while reviewing a military parade in Cairo. 11 other people were killed and at least 30 were wounded in the attack.

The Secretary of State for Northern Ireland, James Prior, announced details of prison reforms which included the right for prisoners to wear their own clothes.

David Ginsburg, Labour MP for Dewsbury, became the 18th Labour member to join the Social Democratic Party.

**Wednesday, October 7**

Two more Labour MPs, Tom McNally, member for Stockport South and Liverpool, and James Dunn, member for Kirkdale, joined the Social Democratic Party.

British Leyland launched its latest car, the Triumph Acclaim, designed by Honda but built in Britain.

**Thursday, October 8**

14 Conservative MPs published a pamphlet calling on the Government to modify its economic policy and warning that the fight against inflation should not be the sole objective.

Aslef, the train drivers' union, called for a national 24-hour rail strike on October 21 in protest at cuts in inter-city services. British Rail announced that rail fares would be raised by 9.5 per cent on November 29.

In Egypt 45 people were killed in a day of rioting began when Muslim fundamentalists took over key buildings in the southern town of Asyut. The rebels were subdued by Egyptian security forces who were parachuted into the town.

**Friday, October 9**

The mortgage interest rate went up 2 per cent to its November, 1979, record level of 15 per cent.

**Saturday, October 10**

An elderly woman and a youth were killed and 40 other people were injured when a nail bomb exploded alongside a coach full of Irish Guardsmen outside the Chelsea barracks in London. The bomb was detonated by remote control. The Provisional IRA claimed responsibility.

In Bonn, West Germany, 250,000 protesters demonstrated against Nato's plans to deploy US Cruise and Pershing-2 missiles and called for a nuclear-free Europe.

**Sunday, October 11**

Richard Noble broke the British land speed record by reaching 418.118 mph in his jet-powered Thrust 2 car in Utah.

Severiano Ballesteros of Spain won the Suntory matchplay championship at Wentworth, beating Ben Crenshaw of the United States at the last hole.





**Egyptian president's funeral:** The funeral procession of President Sadat, murdered during a military review on October 6th, passes the Tomb of the Unknown Warrior.



The widow, Mrs Jihan Sadat mourns her husband.



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World leaders paid tribute: Prince Charles, seen with the president-elect of Egypt, Hosni Mubarak, attended the funeral. So did former US president Gerald Ford, Menachem Begin, former French president Giscard d'Estaing and former US president Jimmy Carter. The ordinary Egyptian people were kept away by tight security.

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**Sadat assassinated:** President Anwar Sadat of Egypt, pictured smiling during the opening stages of the annual October 6 parade to celebrate a military success in 1973, was shortly afterwards fatally wounded when several men leapt from a truck passing the reviewing stand and sprayed it with bullets. Right, one of the assassins fires at point-blank range.



AP/WIDE WORLD



AMMAY RAK SPOONER

An unidentified officer and Coptic Bishop Samuel, who later died in hospital, lie amid the chaos of the reviewing stand. 11 people were killed and at least 30 injured.





The gunmen poured bullets into the reviewing stand. Those who were not hit dived for cover while the crowd behind began to flee: 11 people were killed and at least 30 injured.





**Age of the train:** The fastest train of its kind in the world, the French TGV (Train à Grande Vitesse), which will travel the 260 miles from Paris to Lyons at a top speed of 162 mph, was inaugurated by President Mitterrand. Above, TGVs ready for trials at the train checking station; right, the cockpit; below right, the interior of a first-class compartment; below, the train in production at Belfort.



GAMMA FRANK SPOONER



GAMMA FRANK SPOONER

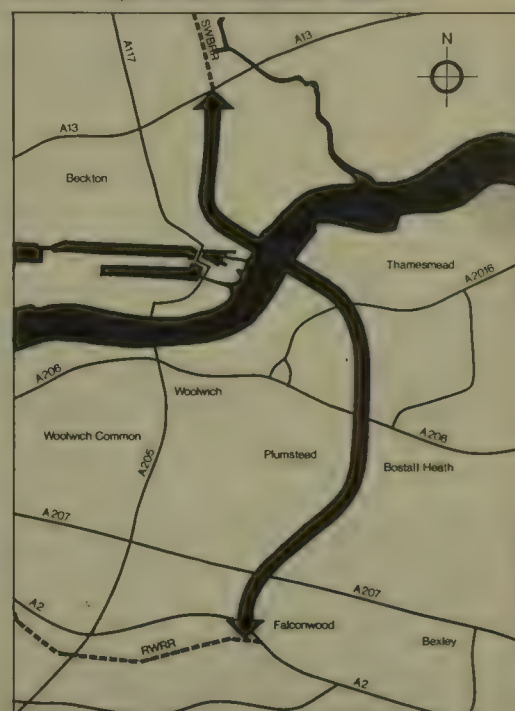


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**Airship's maiden flight:** Skyship 500, a helium-filled airship built by Airship Industries, made its 100 mile, two-hour maiden flight from Cardington, Bedfordshire, cruising at 55 mph. The new British airship is a test model of a 600 foot version designed to carry 58 tonnes of cargo to North America, the Middle East and Africa.



**River crossing:** A 1,200 foot, high-level bridge is to be built across the River Thames between Beckton and Thamesmead to improve access to Docklands. With its link road scheme it will cost £103 million.

PRESS ASSOCIATION

DEPARTMENT OF TRANSPORT

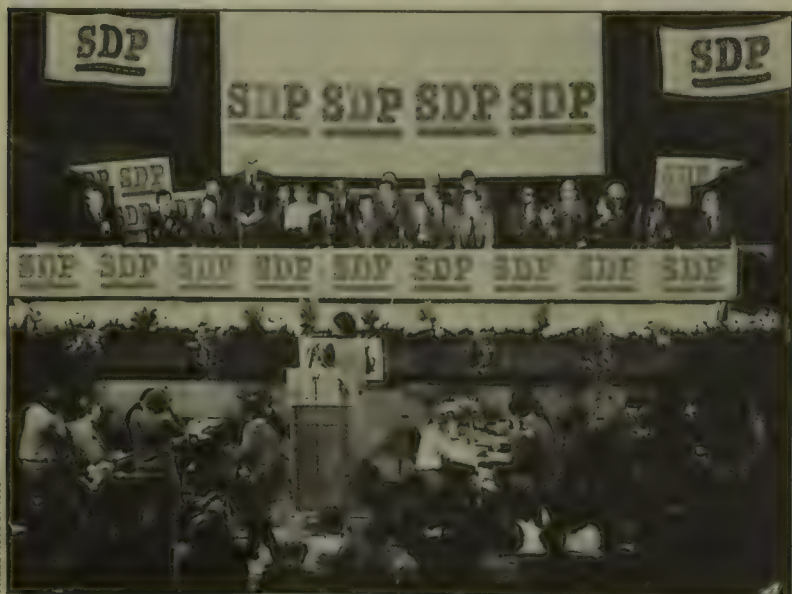




**Forging the alliance:** David Steel, standing, addresses a fringe meeting at the Liberal Party conference in Llandudno with Shirley Williams, left, and Roy Jenkins, right, in support of the new Liberal-Social Democratic alliance.



**Labour's deputy leader:** Denis Healey was elected by a narrow majority of 0.85 per cent in the second ballot over Tony Benn to be deputy leader of the Labour Party.



**First conference of the Social Democrats:** Roy Jenkins, standing on the platform, speaks to the first conference of the newly formed Social Democratic Party.

## Happy ever after?

by John Pardoe

Before a wedding, the banns. For those brought up in the Church of England the words are almost as familiar as the Lord's Prayer: "If any of you know any just cause or impediment why these two persons should not be joined together in Holy Matrimony ye are to declare it."

As a boy I could never hear these words without wondering just what would happen if someone really did object. The thought has recurred now we are in the midst of a rather protracted wedding ceremony for the Liberal Party and the Social Democratic Party.

Before the Liberal Party conference in Llandudno I thought it possible that someone—Cyril Smith perhaps—might leap to his feet and object to the whole thing. In the event it all went off amazingly smoothly with the Liberal bridegroom's "I will" declared in clear and confident tones. The bride's response in the SDP part of the ceremony was apparently just as clear and confident. So it seems that the wedding has taken place, and that the two will soon be settling down to married life together.

There were those at Llandudno who whispered doubts to their neighbours in the pew. Some thought the SDP had slept around with Labour too long to be able to keep only unto Liberals. Some doubted whether bride and groom really had enough in common to make a life together. Some even doubted whether the Pauline reason for marriage—to make lust OK for such as do not have the gift of celibacy—really applied. After all the lust for power is not quite the lust St Paul had in mind, and hardly requires a marriage bed to make it legitimate.

But the doubters at Llandudno were few and quiet. Indeed the most surprising thing about it was the fervour for the marriage displayed by the rank and file. It had been suggested that this was a marriage arranged by the heads of the respective families; and that while the leaders were running up the aisle their respective parties were still wondering whether to hold hands.

If the Liberal conference is anything to go by there is precious little difference between the leadership and its supporters. All appear to be enthusiastic about the match and desirous of consummating it at the earliest opportunity.

It is of course still possible to be a little sceptical. There can be no doubt that the alliance now has a huge momentum. It is building its own euphoria, and David Steel's admonition to Liberals to "prepare for government" was splendid stuff.

If I am slightly less certain myself it is only because I formed the opinion long ago that the first rule of British politics is that nothing interesting ever happens. It may look as though it will. But Liberals have been through too many false dawns over the past 20 years to be

swept off their feet by a mere glow in the night sky.

The alliance is determined to break the mould of British politics, but it is an extraordinarily difficult thing to do. The present electoral system is heavily weighted in favour of the two existing parties; and the British voter is extremely conservative in his polling habits.

The first-past-the-post system is a lottery when three parties get much the same number of votes. A party with 25 per cent of the votes might get a mere handful of seats. A party with 35 per cent of the votes might win a landslide victory. It is perfectly possible that the alliance will get much the same vote as the other two parties, and if that happens no one can guess how many seats each will receive.

The trouble is that nothing short of a landslide may do. There are those who suggest that all the alliance needs is the balance of power, which will be enough to persuade one or other of the major parties to enact legislation giving Britain proportional representation. I doubt it. Both main parties have too strong an interest in the present system for either of them easily to do a deal to reform it.

The second main cause of scepticism—the conservatism of the British voter—stems from analyses of polling habits in Britain. These show that most people vote the way their parents vote. If this remains true it will require an extraordinary happening to break the mould.

The argument against this is that the Labour Party was able to break through the system in the early years of this century. But that happened when the franchise was being greatly widened. Labour did not steal existing votes from the Liberal Party—it took votes that had never been cast before. If the alliance is to break through now it will have to take votes from the two main parties; the best hope of that happening on a large enough scale is for one of them virtually to break up.

The Labour Party is certainly doing its best to help, but the history of that party shows just how difficult it is for it to shed votes.

If all this sounds a little pessimistic it is only because I wish to emphasize how difficult a task faces the alliance. The task is by no means impossible, and it remains the only hope of sane, sensible government in the long term. But if it is to be accomplished it will require the total commitment of both allies to make the alliance work. If either thinks the task is easy it may be tempted to try to do it on its own. That way the thing cannot be done at all.

It now seems that there is at least a 50-50 chance of making the greatest change in British politics for 50 years and that we shall have a Liberal-Social Democrat government after the next election. But there are great difficulties ahead before it can be said of the newly-weds that they lived happily ever after.



# The attributes of greatness

by Sir Arthur Bryant

One of the questions I love to ask those who have moved among the eminent of this world is, "Who was the greatest man you have ever known?" Sometimes I vary the question by asking who was the greatest woman though, in my view, a great woman seldom possesses identically the same kind of attributes of greatness as those which make for greatness in a man. Those that do in a man often seem in a woman a little imitative and inferior.

Great women evince their greatness in distinctive feminine, rather than male, attributes, even if exercised in high place. Queen Victoria, for instance, was a great woman; so in our own time was Queen Mary, though in both cases it was feminine rather than male attributes which made for their greatness, even though brought out by the political and social circumstance in which their destiny had placed them. Marie Lloyd, though I never knew her, was, I suspect, a great woman, though without the least official or public associations. Edwina Mountbatten, whom I did know and at one time had the privilege of working with, was a great woman by virtue of the way in which she used her essentially womanly attributes in the service of her country and humanity. Other women I have known, including my own mother, were great, though their greatness, feminine in character, was never displayed in public life. Florence Nightingale and Queen Elizabeth I—two of the greatest human beings recorded by history—possessed both feminine and male attributes and used their greatness to excel in and dominate a mainly male world.

Which brings me to the question, what is greatness? Indefinable, it can only be expressed by saying that those who possess it have an attribute lacking in the vast majority of us. It has nothing to do with contemporary fame or political or social eminence, the majority of those enjoying these assets being no different from others without them. Greatness is an inner attribute of the spirit, as recognizable to those with eyes to see as is physical beauty of outward form. Nor can it be measured solely by the particular field of human achievement in which it is exercised.

Thomas Hardy and Edward Elgar possessed greatness in their own sphere equal to that of Winston Churchill, though the achievement in each case was very different. And the value of that achievement, like that of all greatness, varies from age to age according to the circumstances in which it is evoked and applied. To the generation who lived through the Second World War the service to humanity of Churchill's greatness seemed far greater than that of Elgar's music or Hardy's Wessex novels and poems. Yet in a century's time the greatness of both the musician and the

writer may seem more significant to contemporary mankind than did Churchill's indispensable and overwhelming service to us and our country in 1940.

This measurement of greatness by achievement is naturally an important element in its recognition, though sometimes a great man's apparent achievement in his lifetime may seem almost negligible to his contemporaries. Who, for instance, would have estimated William Blake's contribution to humanity as worth much, or even anything at all, in his own lifetime? Of others the contrary is true. Of my own contemporaries I should still have thought of "Boom" Trenchard as a great man even if I had been totally unaware of his achievements, for it was impossible to be in his presence without becoming conscious of the essential nobility and grandeur of his character and nature. Yet during his funeral service in Westminster Abbey, attended by Winston Churchill and every leading statesman and military, naval and air commander, I remember feeling that there was no one, not even Churchill, in the Abbey that day of whom it could be said with absolute certainty, as it could of Trenchard, that, but for his life's work and achievement in creating the invincible morale of the RAF, neither we nor the Abbey would have survived 1940.

The same was true of that other supremely great man whose friendship I once enjoyed—the late Lord Albrooke. He, too, like Churchill and Trenchard, performed an incomparable service to his generation, and indeed to the whole free world. But outside the official sphere in which this great soldier operated professionally, he was so modest and unassuming that it was difficult for anyone who had not witnessed him in action to realize at first his full stature.

Simplicity in the great—a modesty

based on its possessor's realistic awareness of the limitation of his own as all human greatness—can be an endearing quality. In the early years of the present century it was an attribute of a great American, Theodore Roosevelt, who, like his later counterpart, Harry Truman, found himself, while serving in the largely ceremonial office of Vice-President, suddenly catapulted into supreme power by the death of his chief, "Teddy" Roosevelt—the ebullient "Trust-buster"—who more than any other man restored American politics to health and dignity after its long descent into pettiness and corruption following the assassination of Lincoln, was an essentially "big" man with the idealism and modesty of a boy which, during all his tenure of great office, he never lost.

I well remember seeing him, shortly after his retirement from the presidency, walking as the representative of the United States at the tail of the bestarred and beribboned emperors and kings who followed the coffin in King Edward VII's funeral procession which, as a boy, I watched from the wall of Marlborough House. The other day, printed in an American magazine of a quarter of a century ago, I came across a letter which he wrote to a friend describing his visit to London. Some days after the funeral he wrote, "Mrs Roosevelt and I were sent for separately to visit the Queen Mother, Queen Alexandra . . . When Mrs Roosevelt called upon her, her sister, the Dowager Empress of Russia, was there. Both were very friendly, and at the end of the call solemnly asked Mrs Roosevelt if they could kiss her—Mrs Roosevelt being half of New England blood is not of an expansive temperament, and endured rather than enjoyed the ceremony. With me the poor lady was most pathetic. With an almost childlike pathos, she kept telling me how she had hated to

leave Marlborough House for Buckingham Palace when her husband became king, and now how she hated having to leave Buckingham Palace after having grown accustomed to it. And she was not only pathetic but a little gruesome about the death of the king. She was very emotional, and almost hysterical, repeating, 'Yes, they took him away from me, they took him away from me. They left him with me for nearly 10 days, and then they took him away from me.' Then with a sudden and total change of tone, and as if she were discussing something in which she had no personal interest, 'You see, he was so wonderfully preserved. It must have been the oxygen they gave him before he died. It was most extraordinary. He was so well preserved.' And then suddenly changing back again, 'But they took him away from me.' I did not know quite what to say. I felt sincerely sorry for her, and sincerely sympathetic with her; and yet hers was such a singular mixture of genuine grief with queer curiosity about the dead man's being 'wonderfully preserved'—precisely the kind of emotion I have more than once seen displayed in some country village where a poor widow was divided between genuine sorrow for the loss of her husband and an alert and self-satisfied interest in the details of his death and burial."

On another occasion the Roosevelts had lunch with King George V and Queen Mary. It was the day after the King's birthday, and the presents were all on a table in the corner with, near it, another table with a birthday cake. "They were thoroughly pleasant and homelike people," the ex-President wrote. ". . . Toward the end of lunch the children came in. He was telling me about them in advance. 'They are all obedient except John (the youngest). I don't understand it. He is not obedient at all. Now you watch him when he comes in. He will go straight for that cake. You watch him.' In came the children, made their manners prettily, and then sure enough John, a nice, solid-looking little boy, made a beeline for the cake. The King turned to me with an air of pride in the way the event had justified his prophecy. 'There, didn't I tell you so? Now you listen to the way he answers me. He isn't like any of the other children. You just listen.' Then to John, 'John!' John, 'What?' The King, 'Don't say "What" when I speak to you. Come here.' Turning to me, 'Didn't I tell you so? He is not obedient, and all the other children are so obedient.' John started solemnly towards us, and on the way he met a rather hairless little dog called Happy, which he stooped over and began to pat, at the same time saying something to his father. The latter turned to me with another smile of triumph. 'Did you hear that? "appy is 'airy!" Not an h to him! I don't know where he gets it from."

## 100 years ago



The opening of the new Irish Land Court in Connaught on November 8, 1881, was illustrated by a sketch from Claremorris, County Mayo, in the *ILN* of November 26, which reported that "the courthouse was crowded to excess by tenants" to whom the object of the scope of the Act was explained by the chairman.



The  
Gift of  
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# New man at Employment

by Julian Critchley

Fly me, I'm Norman. For 16 years Norman Tebbit droned safely across the skies for British Airways bringing a tinny message of comfort to his passengers and crew; he has come down to earth as Her Majesty's Secretary of State for Employment where his message may be altogether different. Tebbit is a born-again Conservative with a healthy contempt for his opponents who are to be found on both sides of the House of Commons. Among his fellow Conservatives he has shocked the more sensitive: his are the views of the golf club writ hideously large, but he is nobody's fool.

The traditional Conservative—who is nowadays I believe to be found, more often than not, on the backbenches—prefers the rapier to the bludgeon, Heath to Thatcher, and Macmillan to both of them. He is thoughtful, diffident and no longer punches his weight. He has become a spectator of a process of political change in which the Party's centre of gravity has moved from the shires to the suburbs, and the elegant scepticism of an Ian Gilmour has given way to the robust simplicities of a Norman Tebbit. Since 1975 the Conservative Party has become both radical and populist, a party with a message of invigoration and change. So far it does not seem to have worked, for we, too, like the philosopher Hobbes, are making the discovery that the business of politics is peace, and those who believe that politics is for enforcing truth will achieve neither peace nor truth.

Norman Tebbit sprang to fame as one of the "gang of four" backbench musketeers who rallied to Margaret Thatcher in Opposition and who lay in wait in the Commons corridors for the slower-moving Socialist. They fed Margaret with supplementaries, and laid waste Question Time. They have gone to their reward. Nigel Lawson, who believes that true Conservatism did not begin until 1975, has one black Rover. Mr Tebbit has another. Geoffrey Pattie languishes in the Ministry of Defence and has to make do with an Austin Princess. Only the last of the quartet, George Gardiner, still has to walk. He has been forced to take refuge in the columns of the *Sunday Express*.

Norman Tebbit has earned the label of "the most studiously offensive" man in the Commons, applied to him by Michael Foot when in Opposition. Mr Foot also called him "a half-trained polecat", an insult which fell below the level we have come to expect from Labour's Grand Old Man, and which did wonders for Tebbit's reputation among the more timorous Conservatives. And it is hard not to admire the relish with which he practises his politics. When he is attacked, he defends himself. He once described some fellow Conservatives as appeasers with the morality of Laval and Pétain, and you can't get much



PRESS ASSOCIATION

more insulting than that.

But should we take him seriously? Is it not all an act? He may be playing a part like Dennis Skinner, who has been described by one Labour MP as "much the nicest of the six Skinner brothers", and who has deliberately set out to play the trade union yob. Skinner does it to tease: I wonder if Tebbit does so, too? I do not know.

I hope that it is all a pose. The interesting thing about Mr Tebbit is not that he should have been consistently promoted, for that was only to be expected, but that he should have been chosen to replace James Prior in the most sensitive post in the Government. Mr Prior has been sent off to Northern Ireland in what may prove to be the last attempt to solve the insoluble. He is the chief "wet" in the Government, who has never bothered to hide his opposition to monetarism and all its works. He has also, as a traditional Tory, put the emphasis not upon invigoration but conciliation. Yet Mr Prior was responsible for the Employment Act, which fulfilled every jot and tittle of the party's manifesto on trade union reform, and had offered to go even further in curbing union power. Nevertheless, his approach was essentially Fabian, and he was not unreasonably concerned to move only at the pace of the slowest, taking with him the support of the rank-and-file trade unionist who has no great love for his union bosses. It was not so much a matter of content as of style.

In what way will Mr Tebbit be different? He cannot help but sound different. He looks like a poacher, but will he turn gamekeeper? His rhetoric will no doubt delight the Conservative Party Conference, and he will have some hard things to say about the leaden-footed tigers who run the trade union movement. The Party will rise to

him as a man, but will their seats be smartly whipped away? I suspect he will dodge the harsher choices, such as outlawing the closed shop, which would be quite impossible. The closed shop may be unattractive but it is convenient to both sides of industry and the sensible way of tackling it would be—as Mr Prior suggested—by increasing the sums payable in compensation for lost jobs. Mr Tebbit may be tempted (and so might the Prime Minister) to outlaw the closed shop, for that would give an unhappy party something to cheer about and the hard men in the unions something to bite on. I think he will resist the temptation. It is much more likely that there will be some subtle changes in union immunities which would go some way to weaken their power, already sapped by unemployment. Mr Tebbit might be even more daring and do something about contracting out, the method by which the ordinary trade unionist may prevent part of his dues being paid into the coffers of the Labour party. It may be that the unions will be obliged to contract in, which would seriously diminish their funds. On the other hand to do so would be to fight old battles again, and would certainly be socially divisive. Mr Tebbit is certainly a noisier Tory than Mr Prior, but his bark may turn out to be his bite.

Mr Tebbit is cleverer than he appears. I suspect that despite the haircut and bother boots he is at heart a great big softy. I can see him in 10 years' time leading the Party in the House of Lords, larding his speeches with quotations from *Sybil*. In the meantime he is the mask which the Government has donned to rally its friends and terrify its enemies. Or is it vicer verser? ●

Julian Critchley is the Conservative MP for Aldershot.



# Britain and the EEC

by Norman Moss

It is 10 years since Britain joined the EEC. The author, who has been to Brussels to hear the European viewpoint and has talked to a pro- and an anti-marketeer, reports on the effect the EEC has had on Britain.

"I do not think that any Prime Minister has stood at this box in time of peace and asked the House to take a positive decision of such importance as I am asking it to take tonight." Thus Edward Heath, then Prime Minister, during the debate in Parliament on whether Britain should negotiate for membership in the European Community.

That was 10 years ago, and the momentousness of the decision has not impinged on the minds of most Britons. We are all a bit more conscious of the EEC, and we all have MEPs (members of the European Parliament), though hardly anyone knows who his MEP is, and we see separate passport queues for EEC nationals at the airports. But the big things that are happening to us, whether economic decline or urban rioting, do not seem to be happening to us as Europeans.

Certainly one of the difficulties of measuring the consequences for Britain of membership in the EEC is that differences in our position before and after membership are due mostly to other changes. The creation of the EEC was followed by a period of global economic expansion, which may well have given members an excessively benign view of the organization. Britain's accession was followed by a period of global recession, which may mean that Britons have an insufficient appreciation of its advantages.

There have been some disappointments on both sides about British membership. Mr Heath himself feels them strongly. Perhaps the biggest for those who took us in with such high hopes and enthusiasm is the psychological one. The mortar joint between Britain and the rest of the EEC has not set. Most Britons do not feel like members of a community of Europeans and, these days, do not like being members. In 1975 Britons voted in a referendum to remain in the Community, but opinion has changed. In a recent poll 61 per cent of those asked said they would like Britain to leave the EEC, and less than 25 per cent believe Britain benefits from membership.

The same poll—it was organized from Brussels by the European Commission—shows the EEC falling out of favour in other member countries as well. Only 50 per cent of French people are positively in favour of their country's membership, and 49 per cent of Germans, fewer than at any other time. Nevertheless there is no significant movement in those countries to leave the EEC. Only in Britain is continued membership a live issue. The fact that a question mark still hangs over British membership is upsetting to Eurocrats, and to those in other countries



Flags of the 61 African, Caribbean and Pacific signatory states of the Lomé Agreement, an arrangement to open markets to underdeveloped countries, fly outside the European Parliament's headquarters in Luxembourg.

who deal with Britain as an EEC partner. They thought it would be settled once and for all when Britain joined, a view reinforced when the referendum confirmed membership. They feel in the position of a spouse whose partner says every Saturday morning, "I'm thinking of getting a divorce. Well—maybe we'll give it another week or two and see how things work out."

This is seen at the highest levels of government, though not equally among everyone involved. Other members of the EEC often complain that Britain negotiates with a narrow concentration on British interests and little sense of the interests of the Community as a whole. Some of these point to the fisheries negotiations as an example. A new agreement on fishing rights within the EEC is being negotiated and it is proving difficult; all too often the line-up is nine against one. The British negotiators have made one stipulation that has infuriated the others. They say Britain will not conclude a new agreement on EEC fishing until a new EEC agreement on fishing is reached with Canada, even though the others argue that there is no connexion between the two. One German involved said, almost wonderingly, "The British delegates held out against all the rest of us, and wouldn't budge. We Germans can stand up for our own interests, but we would have given in

under that pressure. We just couldn't be that stubborn."

A number of individual Britons feel the effects of community membership. They may have taken advantage of the free movement of labour by going to work in a shipyard in Germany or as *au pairs* in France, or of the interchangeability of social benefits. They might have been affected by a decision of the European Court of Justice.

For all the high-flown talk about a European Community, what we joined first and foremost was a common market. Industry was promised a market of 250 million potential customers instead of one of 55 million. But industry in the other EEC countries was also going to have access to the British market in direct competition with British companies. Certainly the two-way trade has increased enormously: it is more than three times as much as when we joined. West Germany has now replaced the United States as Britain's biggest trading partner.

Some find the fresh breeze of new competition invigorating. Some find it chilling. More traffic has flowed this way than the other way. Our balance of trade shows a deficit: last year it was more than £1,700 million. However, nearly all of this is accounted for by two items in the production of which our relative inefficiency is notorious: steel

and cars. And this year we are selling more and importing less. The *total* balance of trade is better than even: in money terms we sell to our EEC partners slightly more than we buy from them. But it is only North Sea oil that keeps us in the black.

Some British industries have done well out of membership. Our chemicals industry is selling to Continental customers products varying from tanning materials to drugs; others are selling office machinery, electric power equipment and—despite the poor performance of our car assembly plants—motor vehicle components. ICI's exports within the EEC now account for 10 per cent of its total sales; Pilkington's glass finds this its best market now.

Hugo Herbert-Jones, director of international affairs at the CBI, says there has been a fundamental change in the thinking of British businessmen. "The instinct used to be to go first to the English-speaking Commonwealth, and have a representative visit the market once or twice a year. Now businesses are more Europe-orientated. The idea is that you think of Europe first, you have a local presence to study market and design factors, and you visit often."

In so far as British industry has not done better out of the EEC, many Eurocrats say they have themselves to blame. Michael Davis, Director for Energy ➔



# Britain and the EEC

and Electricity at the EEC in Brussels, says, "When Britain joined, a lot of European businessmen were worried about the rush of British competition. But it didn't happen. Even now a lot of British businessmen have not taken advantage of the fact that their market has expanded five times. People in Britain seemed to think that you joined the Community once and for all, and that was that. You didn't have to do anything else to get the benefits."

It is not only in Brussels that you hear such sentiments. *British Business*, a publication of the Department of Trade and Industry, said recently, "Many British firms are still not taking full advantage of membership. Information is easy to track down, although relatively few firms make use of it."

There is a brisk two-way trade in foodstuffs, too. We now import more French and Danish butter, Italian and French vegetables, French, Dutch and Irish meat. We also sell more food to Europe—50 per cent as much as we import. This is mostly processed food rather than stuff straight from the farm, from biscuits to whisky. It is in foodstuffs that we pay the biggest price for joining the EEC. We have to buy food expensively in the EEC rather than elsewhere as cheaply as we can (or, when we do buy more cheaply elsewhere, we have to pay an import levy). The cost to us is impossible to quantify, because world food prices as well as EEC prices are constantly changing.

The expansion of the market is most significant where businesses no longer think in terms of exporting from Britain to the Continent, but carry out operations on a Europe-wide basis. Ford and Talbot both assemble cars with components made in several countries. ICI makes nylon fibres in Gillingham and finishes them in Rotterdam. Imperial Foods rear and process chickens in Britain and Holland. Rank Xerox has factories in France, Holland and Spain.

Britain attracts more outside investment as a member of the EEC since products manufactured here will be sold throughout the Community, whether Japanese calculators or American cars. In the 1950s 50 per cent of the American investment in Europe was in Britain; in the late 1960s this figure was down to 10 per cent. It has gone up two and a half times since we joined the EEC, even allowing for inflation.

We tackle some trade problems as EEC members. We and most of the other members have the problem of imports of cheap clothing from Hong Kong, Taiwan, Korea and other Asian countries, which is closing down factories from Manchester to Milan. The EEC negotiated jointly an agreement, called the multi-fibre arrangement, with these countries to limit their exports to us. Britain alone would not have had the clout to get the same limitations without starting a tariff war.

We also take part in the Lomé Agree-

ment, a wide-ranging arrangement to open markets to many underdeveloped countries. And subsidies from the EEC's fund for regional development flow to Welsh hill farmers and Scottish steelworkers among others.

Politically also, we act sometimes as members of the Community. The EEC countries have taken positions on the Middle East, and at the East-West security conference in Madrid.

In his book *The Recovery of Europe*, Richard Mayne, a former EEC official, describes in the course of recounting the evolution of western European unity the annual procession held at Echternach in Luxembourg: "Pilgrims gather with brass bands to make their way to the tomb of St Willibrord. Their progress is halting; they move in a dance rhythm, repeatedly taking five steps forward and three steps back. It was appropriate that Luxembourg, the home of this 16th-century revival, should become the headquarters of the Schuman Plan, the first practical move in Europe's fitful progress towards unity. Perhaps it is also appropriate that St Willibrord was British." The metaphor bears retention and repetition.

Six countries—France, Germany, Italy, Belgium, the Netherlands and Luxembourg—joined together in the Schuman Plan, the Coal and Steel Community, in 1950; and then expanded it to form the European Economic Community, or Common Market, which came into being on January 1, 1957. Men in the forefront such as Jean Monnet and Walter Hallstein were seen as the founding fathers of a new Europe that would leave behind petty, divisive national loyalties.

Many reasons have been given for Britain's lack of interest in joining the EEC at its inception. The most important lies not in economic or constitutional issues, but in historic consciousness and national psychology. The six all had much to be ashamed of in their recent history: they had either been defeated by evil, or had embraced it. All had suffered some degree of social disintegration. It was easy to believe that national pride and nationalism were a thing of the past. The post-war constitutions of France, Italy and Germany all made specific provisions for the surrender of national sovereignty to a supranational organization. Britain, on the other hand, had fought and won the war, and felt justified pride and virtuousness about its recent history. Few Britons felt like trading in their national status for that of Europeans.

In 1960 the Macmillan government looked on a changed scene. The EEC was growing in prosperity and influence, and the United States pressed Britain to join in the interests of Western unity. Britain applied and after 14 months the tortuous negotiations on the terms of entry were nearing success. Then President de Gaulle torpedoed them, deciding that Britain was not a suitable partner.

The Labour Party had opposed entry for a variety of reasons, from an ideological dislike of a union with



Members of the European Parliament meet in Strasbourg for one week a month.

Conservative-dominated governments (which did not diminish much with a swing to the Left in Europe) to a firm belief that it would be a drain on the Exchequer to anxieties about national sovereignty. But when Harold Wilson became Prime Minister he turned about and tried again, to meet another rebuff from de Gaulle. Then with de Gaulle departed from the scene Edward Heath, who had been Macmillan's principal negotiator, took us in, expressing more wholeheartedly than Macmillan ever did a desire to be European and not Atlanticist. Denmark and Ireland joined with us, Norway was about to do so but drew back after a referendum went against it. Greece's entry made the nine into 10 this year.

When Britain joined, the Labour Party opposed entry once again, though both parties were split on the issue, as they are still. Then the Labour government held Britain's first referendum; it was on whether we should stay in, and it renegotiated membership terms with the others; both moves were mere devices to reconcile opposing factions within the party. But the anti-EEC faction never gave up and now has made quitting the EEC party policy. It would be cynical, but not altogether inaccurate, to say that the policy of the Labour Party leadership is to be anti-EEC when in opposition and pro-EEC when in office.

The original six are no longer the cowed nations with burning memories of defeat that formed the EEC in 1956. That generation is passing away, and its successors are asserting themselves as Frenchmen, Belgians and even Germans. Nationalism is back in the saddle, and de Gaulle appears a more prophetic figure than Monnet. In the Echternach procession we are in a period of three steps backwards.

Even in the EEC offices in Brussels the ardent Europeans are pressing for co-operation and harmonization rather than supranationalism, and the arguments they advance are pragmatic, looking towards the economic benefits to be gained rather than to plans for a new Europe.

The heart of the EEC is the European

Commission, which occupies the Berlaymont, a vast, airy, X-shaped building in Brussels with floor-to-ceiling windows and huge house plants in nearly every office. It is the executive branch of the EEC. Its ruling body consists of 14 commissioners, two each from the four larger EEC countries and one each from the smaller members, each with his own staff and his own area of responsibility.

The Commission has many of the characteristics of any branch of a government: it has its own channels and forms of authority, so complex that a full knowledge of them is a kind of expertise, embracing, for instance, the distinction between a Commission regulation, directive, decision and recommendation, and the current value of a European Unit of Account; its officials tend to be preoccupied with the concerns of their own department; and it breeds administrative complexity.

The real ruling body of the EEC is the Council of Ministers, and since each minister represents his own government, this puts paid to the idea that the EEC is significantly a supranational body. The Council, which has a permanent staff, actually consists of foreign ministers, who meet monthly, prime ministers, who meet twice a year, and other ministers who meet from time to time to discuss their own fields.

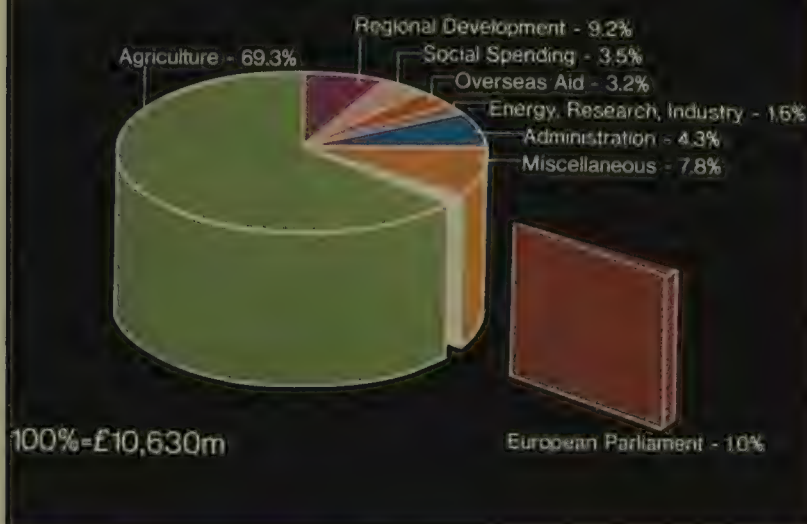
When the Council began all decisions had to be taken unanimously; now there are provisions for some to be taken by an eight-to-two majority if necessary, which seems like a move in the direction of giving more authority to the Community. In fact there has been a slide away from it. As one long-serving Commission official observed, "The Council used to take decisions on the basis of the interests of the Community; now it's more each one for himself." The relationship of the Commission to the Council contains the mix of co-operation and natural antagonism found in Whitehall's relationship to Westminster.

Then there is the European Parliament, the most indeterminate of all the Community's institutions. It looks like a Parliament and is elected like one, but it has few of a Parliament's powers. In the





## EUROPEAN COMMUNITY BUDGET 1981



main it is a consultative body, to be consulted by the Commission on all Community decisions. It can approve the Community budget. In theory it can dismiss the commissioners, but as this is its only direct power, it is very unlikely to be used.

The members are grouped together by parties rather than nationality, but these groupings are unfamiliar to Westminster parliamentarians. For instance, the Conservative group consists of the British Conservative Party and the Danish, and that is all. Most of the other parties on the Continent which stand approximately where our Conservative Party does are either Christian Democrats, who go under the curiously left-sounding name of the European People's Party, or belong to the Liberal and Democratic Group.

Since three places have some claim to be the seat of the European Parliament and wanted the glory and the trade that come with it a compromise has been reached that causes just about the maximum inconvenience to everyone

concerned. The Parliament meets, for one week a month, in the large and expensively appointed Parliament building in Strasbourg, and many Commission officials have to travel to Strasbourg for each session; the committees and party groups meet in Brussels. Some of the staff work in Luxembourg.

The EEC's style of doing things is on the lavish side, and in Britain at any rate this often attracts more attention than the important things they do. Officials of the middle grade and up and MEPs travel and entertain at the level of senior executives of wealthy companies. A trade agreement with an underdeveloped country always seems to involve a trip there for a large group of people staying in whatever luxurious surroundings the place has to offer. Travel is always first class and often by air taxi. Business lunches or dinners are usually at four-star restaurants; meals are subsidized and, for entertaining, champagne is free. Continental MEPs accept these as the natural perks of their office, all the more so as most of them do work hard

Brussels is the headquarters of the European Commission and Council.

and are reasonably dedicated.

After the legislative and executive branches, the judicial branch of the EEC is the European Court of Justice. This, like the Supreme Court in America, has acquired more importance since it was established, and for the same reason: by interpreting the constitution (that is, the Treaty of Rome) it has in effect made law, and decided what member states and in some cases their individual citizens may and may not do. Sometimes governments take one another to the court, sometimes a case is taken to it by a national court, asking for an opinion on whether Community law is operative.

One such was the case of Mrs Wendy Smith last year. She worked as a warehouse manager in Chingford, Essex, but found that her employers were paying her less than they had paid her male predecessor in the job. She took the case to an industrial tribunal, which said that since she and her male predecessor were not working together the equal pay law did not apply. She took her case to an appeal court and her lawyer (appointed by the Equal Opportunities Commission) argued that the Treaty of Rome as interpreted by the European Court decreed that she must be paid the same as a male manager even though they were not contemporaneous. The appeal court turned to the European Court, which ruled in favour of Mrs Smith.

At 10 o'clock one sunny morning a few months ago two men arrived without warning at the head office in Slough of National Panasonic UK, the distributors in Britain of Japanese radios and other electronic equipment, and announced that they were going to examine books and question employees. The two were from the European Com-

mission's Competition Directorate, and they were investigating complaints that the company was engaging in practices that were not in accordance with free competition. At the same moment other men from the Competition Directorate were calling on other offices in Europe to investigate the same complaint.

No charge has been brought against National Panasonic, but if company officials were alarmed it is understandable: another Japanese hi-fi manufacturer was fined more than £4.5 million for telling wholesalers that they must not export its products to other EEC countries.

Free competition is the real ideology of the EEC. Commission directives and European Court decisions advance it, and officials pursue it with zeal and diligence. They talk balefully about the impediments to free competition that are constantly being set up, and gleefully about their success in demolishing one or the other.

The EEC has fined Hoffman La Roche, the Swiss pharmaceuticals company with subsidiaries in EEC countries, for insisting that its customers must forego other suppliers if they wanted to buy its products, and made it stop the practice. It forced the United Fruit Company, the giant American concern, to stop the practice that ensured that its bananas cost five times as much in Germany as in the Republic of Ireland. It looked sceptically at a British claim that it was banning the import of cherries from the Continent during a six-week period only because of the danger of fly pest (this was just the period when British cherry-growers sell their crop) and the Ministry of Agriculture rescinded the ban. It is hoped that the result of all this is that people can buy hi-fi equipment, pharmaceuticals, bananas and cherries at the lowest possible prices.

A key decision by the European Court, quoted over and over again, is the Cassis de Dijon case of February, 1979, in which a German regulation barring this blackcurrant-flavoured French liqueur was ruled out of order. The court stated then a principle in words that have acquired a lapidary status in the EEC: "Any product lawfully produced and marketed in one member state must, in principle, be admitted to the market of any other member state." The only exceptions to this are those involving health and safety.

When the French laid down certain requirements for the fuel tanks of forklift trucks which happened to match those of the biggest French company, they could not justify this on safety grounds, so British Leyland and Ford at Dagenham now export forklift trucks to France by the thousand.

The Commission is pushing to bring European air fares into the area of free competition, and a European Court ruling has advanced this aim. Britain is pushing for it in the Council of Ministers, but other governments, protecting their national airlines, are resisting.

Arguments rage constantly about free competition, and one



## Britain and the EEC

government or another is usually crying "Foul!" British farmers complain that Continental competitors are subsidized in one way or another: French poultry processors by an employee training scheme—one plant, at Guiscriff in Brittany, produces more turkeys than the whole of Britain; German weekend farmers by Government grants for materials; Dutch farmers who grow tomatoes in greenhouses by supplies of cheap fuel. Britain is now barring the import of cheap French poultry despite French complaints; the French government is trying to keep out Italian wine.

Of course, free competition is limited to the EEC area. Competition from outside is discouraged, particularly in food. Food prices are kept up, in fact, by the Common Agricultural Policy, which for many people has become the Big Bad Wolf of the EEC. The CAP has never suited Britain, which is not surprising since it was created by the original six for their own purposes. Only now it does not suit them either.

Basically it is a system of guaranteeing minimum prices to food producers. Every developed country has such a system. Before Britain joined the EEC, we paid subsidies to the farmer from the Exchequer, which kept down the price of food in the shops. The CAP guarantees farmers and food processors a minimum price for their products,

which in recent years has been substantially higher than world prices; farmers sell it at this price in the shops, and what they cannot sell the EEC buys. This shifts the burden of paying subsidies from the citizen as taxpayer to the citizen as consumer.

The CAP has gone wrong because no limit was set on the amount on which price support is to be paid. Since the EEC was formed all the member countries have increased their food production and reduced the number of farmers, from 17 per cent of the population of the original six to 8 per cent.

As things stand now, EEC farmers can produce foodstuffs without limit, whether there is any need for them or not, and the EEC is committed to buy them—hence the famous food mountains. At the last count these included 234,000 tons of butter, 166,000 tons of skimmed milk powder, 188,000 tons of beef, and 1½ million tons of wheat. So butter is sold to the Soviet Union at subsidized prices and wine is turned into industrial alcohol. This is ridiculous, the cost is high, and the farmers' political weight in the member countries is less than it was, and even the French admit that the CAP must be changed.

At present the CAP swallows up 70 per cent of the Community's budget. The budget system is something else that is due for a change. Britain in particular is discontented with the present situation because, although we are one of the poorest of the 10, we would be

paying in the most under Community rules. Our contribution was reduced for two years while another arrangement is worked out.

Like the CAP, the budget system was devised by the original six to suit their interests. Under it, a part of customs duties levied on goods from outside the Community is paid to the EEC, and so is 1 per cent of VAT payments. Since Britain imports more from outside the Community than any other member we pay in more.

The budget system will be changed, and not only because Britain wants it changed. EEC expenditure is rising, and soon the budget system will not bring in enough money to pay the EEC's costs. Christopher Tugendhat, the British Commissioner who is responsible for the budget, said recently, "The EEC can't go on as it is. It's very rarely that that statement is literally true, but it is in this case. We'll hit the ceiling soon. There is a sense of urgency about this."

On instructions from the Council of Ministers the Commissioners have produced a memorandum containing proposed principles to govern a new budget system. This would call a halt to paying farmers to pile up food in mountains. As the memorandum says, in a phrase that must worry EEC farmers: "Farm income considerations, important though they may be, cannot be the sole point of reference for fixing guaranteed prices."

Other changes still are in the offing. The EEC, once a Community of six nations, now one of 10, will become one of

12 if the negotiations to bring in Spain and Portugal are successful. This is both more necessary and more difficult than any previous accession of new members. It is necessary if the EEC is to retain any of its original political purpose, for membership in a community of democracies will strengthen and solidify the newly established democratic structure of both countries, and difficult because both countries produce things that the Community already has in abundance. There is talk of a 10-year transition period.

The accession of Spain and Portugal will change the profile of the EEC as well as the economics. The Community will be more southern and Catholic, more rural, less urban, less educated, with a lower average income. It will also be less homogeneous; socially and economically, it is a long way from the slick prosperity of Hamburg and Copenhagen to Andalusia and the Alto Douro.

The political impulse to bring in Spain and Portugal to help preserve democracy in those countries is a spark from the original flame of inspiration of the EEC. If little of this is visible today it is because the original goal has either been forgotten or seems impossible of achievement in the foreseeable future, or simply irrelevant to people today.

The EEC is not a brave new Europe. It is not a new stage in history. It aims now to be useful and to be a means of solving problems co-operatively. This may not be an inspiring aim but it is not an unworthy one.

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# The case for

In his house in Belgravia the former Prime Minister Edward Heath, the man who more than anyone else was responsible for taking Britain into the EEC, looked back on the years of Britain's membership and came out with some forthright reflections. During a long conversation he emphasized his disappointment at some developments, was scathing about some aspects of the EEC today, and pointed the way to a greater world role for the Community. He still believes the decision to join was as significant as he said at the time and way beyond doubt the right one. These were some of the points he made:

"Since the Opec oil crisis of 1973 the countries of the Community have all been affected by high inflation and growing unemployment. Too many ministers have become absorbed in their own national problems without realizing that they can't solve these on their own. They've forgotten that the purpose of the Community is to find common solutions to common problems.

"In Paris in 1972, with President Pompidou in the chair, we set up machinery for meetings of heads of government. These meetings have turned into nothing more than teatime chats! In that meeting in 1972 we took a long look at things and decided on the main guidelines of the Community up to 1980 in agriculture, in industry, in regional policy. The present heads of government don't reach firm decisions, and all too often they don't even implement the decisions that the Commission takes. They're blocking progress.

"We in the Community ought to be using our resources in a more rational



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way if we're going to compete with America and Japan. In some fields, where industries are nationalized, it's a matter of arrangements between governments. In others, it's up to companies. The companies won't do anything until you get a common company law. They've been working on this for 15 years and they still haven't got it.

"There's a growing disenchantment with Britain in the Community. Much depends on the way you approach problems. If you say, 'We're going to get our own way; what we put in we're going to get out,' you'll never create a community. Problems have got to be tackled on the basis of its being a community from which everyone can benefit. All this doesn't alter the fact that our trade with other EEC countries has gone up from 28 per cent of our total trade 10 years ago to 43 per cent today.

"The Community has always been a political organization. It was founded in order to prevent France and Germany fighting each other again, which is a political purpose.

"The heads of government did take the initiative over the Middle East a year ago. This was very valuable. The way they did it was rather ham-fisted and produced some undesirable reactions. They should have expressed more explicitly Israel's security need as well as the need for the Palestinians to become involved. That's a difficult balance to maintain and it's not surprising that they didn't get it right first time.

"More and more the Council of Ministers, which is really the Council of Foreign Ministers, ought to be concentrating on the part that Europe can play in the world. It has a part to play in North-South relations, and it is playing it through the Lomé Convention. But it can do more. What Europe should do now is to use its influence to get implementation of the major recommendations of the Brandt Commission report in the urgent measures which we [Mr Heath was a member of the Commission] put forward for the next five years: in food production, because there are going to be grave shortages, finding new sources of energy, and dealing with financial institutions like the World Bank and the International Monetary Fund.

"Another fact which has escaped notice is that the gross domestic product of the Community is now greater than that of the United States. This puts additional responsibilities on us. We can't go on saying that the United States must bear all the burden, or a large part of the burden, of European defence. When it comes to areas like the Persian Gulf, which is vital to Europe, then some members of the Community can say

that they will help with this particular obligation. Not necessarily by sending armed forces to the area; they can help in other ways also, with financial and logistic support, for instance. Can and should.

"If you talk to people in Europe, and young people in particular—because I talk to a lot of people at universities—they want to see Europe as an effective unity, able to hold its own with the United States and Japan, and they want to see the best opportunities in Europe. But in most cases they're not getting leadership from the political parties.

"Political leaders are either limited in their outlook, or else they think they have to trim because some people in their electorate don't hold the same European views. I become more and more convinced that there's nothing to be gained by trimming on these issues. What you've got to do is to show that Europe can produce the answers.

"People who say we would be better off outside the Community will have to explain how they would replace the 43 per cent of trade that we do with the EEC now. If they say our industry has difficulty competing inside the Community, where we have no tariffs against us, then our difficulty outside would be still greater, and our trade would suffer.

"If we had not been in the Community for the last 10 years our position would be infinitely worse economically and our political influence would also have declined more rapidly. Anyone who thinks the Americans would be interested in us or in what we have to say if we were outside the European Community needs his head examined."

# The case against

Peter Shore has always been one of the most pugnacious and articulate opponents of British membership of the EEC. He fought hard against the decision to join. Now his opposition is Labour Party policy, and as shadow Chancellor he often speaks on the subject in Parliament.

"I've never thought that I've always been right in politics, or that anyone can always be right. But looking back on the things we said about what would happen if Britain joined the EEC, I'm surprised at how well we were able to foretell the future.

"On trade we said that, given the poor performance of British industry, we were not ready for free competition with the more vigorous Continental European industries, and we were right. We said that the CAP prices were higher than those prevailing in Britain and that the price of food would go up. We were worried about the free movement of capital under the Rome Treaty; we thought that far more British capital would be invested on the Continent than vice versa. And we were right.

"There was the massive British budgetary contribution to the EEC,



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which we said would happen. The Treasury said at the time that the budget formula was unacceptable. Most of the Treasury were against our going in. Our trade deficit with the other EEC countries in manufactured goods has increased massively over the last 10 years. Before we joined our trade with the EEC in manufactured goods was roughly in balance. Within two years we had a deficit of £2 billion and then it went up to £3 billion. It fell back again only because of the slump, which has meant that we can't import so much.

"The most serious aspect of our join-

ing the EEC is not economic. It's that it's deadly to British democracy. It means handing over powers that properly belong to the House of Commons to the European Commission, to the Council of Ministers and the European Court. There's no British trade policy today, there's no British agricultural policy, and soon there'll be no British industrial policy. Yes, I know I warned once against a European super-state. But the European Commission has been cautious about using its powers. They're there. What we face is the creeping competence of the Commission.

"After all, the full logic of a common market is a common state. You start out with harmonization, but where does it end? You harmonize trade, so you must harmonize finance, and then tax policy, and even environmental policy.

"Why is British business in favour of staying in? Because the big companies' investments in Europe are profitable. But that money could have been invested here, creating jobs here in Britain.

"I'm not anti-European. My feeling has always been that we should be in alliance with our neighbours in western Europe. There's nothing wrong with an

alliance. But the Treaty of Rome isn't about alliance. It's about community, and beyond that, union. I felt, and I feel now, that Britain does not belong to a European union.

"I don't foresee any difficulty about leaving the EEC. The real question is what trading relationship we will have with the others after our withdrawal. We could negotiate a free trade area with the other EEC countries. Then the others would still have access to our markets and our industries would still not be protected, it's true. But at least we would get rid of the CAP and the other major disadvantages of belonging to the EEC.

"Or we could have a relationship within the framework of the General Agreement on Tariffs and Trade, which would mean low tariffs. This also might have some disadvantages, but it would have some advantages as well, certainly over our present position. Or else, given a further recession, we could plan our trade, and protect those of our industries that need protecting, and take other measures to improve our productivity. We would then face tariff barriers against our exports, but we might have to do this."





SE101

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DANGER: H.M. Government Health Departments' WARN

As defined by H.M. Government

ING: THINK FIRST—MOST DOCTORS DON'T SMOKE



# The impact of Japanese art

by Edward Lucie-Smith

As the Royal Academy displays the best of Edo craftsmanship, the author discusses the differences between the Japanese and European cultures and the way these are reflected in the art of east and west.

The sumptuous Great Japan exhibition at the Royal Academy from October 24, so rich that it is being shown in two parts, gives the British public a chance to get to grips with Japanese art. Put this way, it no doubt sounds odd. We are long since over the phase of ignorant *Japonisme* that followed Commodore Perry's opening up of the country to foreigners in the mid 19th century. We acknowledge the immense impact that Japan has had on the art of Europe and the presence of Japanese conventions in the work of artists such as Degas, Van Gogh and Toulouse-Lautrec. Yet, far more than Chinese art, and certainly than Indian art, I believe the artistic production of the Japanese remains simultaneously fruitful and alien.

The exhibition does not aim to show the whole panorama of Japanese art. It confines itself to the Edo period—that is, its time span is from the late 16th to the mid 19th century. It presents Japanese craftsmanship at its most exquisite and the Japanese decorative style at its most confident and gorgeous. There are a number of important sub-themes in the show and it is necessary to say something about these, too, because in some ways they actually seem to contradict the effect of the whole. There are, for example, the objects that belong to the "cult of tea"—rough bowls in low-fired pottery. There are startling, caricature-like ink paintings by the devotees of Zen. There are the paraphrases of Chinese taste made by scholarly members of the Nanga school. Finally there are objects that show irrefutable signs of European influence. The catalogue notes its presence even in Hokusai's print *The Great Wave*, which (as it rightly says) has become one of the international symbols of Japanese visual genius. The current of influence has not been all one way.

Most Japanese, even though their rulers at this period made it increasingly difficult for them to come into contact with foreigners, always retained a strong curiosity about these strangers. Many examples of this fascination appear in

the show: prints, netsuke, decorations on lacquer and, of course, the splendid *namban* screens that occupy an artistic category of their own and that show both the high-built European ships that came to trade and the oddity of European occupations ashore. Japanese artists had a penchant for caricature; not even religious representations were exempt from it. Foreigners were unfailingly grotesque to Japanese artists but they also experimented extensively with European conventions, and especially perspective. In doing this they were behaving as they had always done—the whole of Japanese art is, after all, founded on conventions borrowed from the neighbouring civilization of China.

Only a few specimens of calligraphy are included in the show, perhaps on the grounds that this aspect of Japanese art is too esoteric for the European public. Yet the way the Japanese turned the Chinese method of writing into something that served their own purpose is typical of their cultural attitudes as a whole, which show an apparently pliant adaptability cloaking something both individual and resistant to change.

To the majority of visitors the most exciting things in the show will not be the esoteric or hybrid objects I have mentioned but the great coloured screens and sliding doors that were the nearest the Japanese ever got to major painting.

What do the most typical of these screens have in common with one another? First they are monumental in scale, but also temporary in effect. A sliding door can be drawn back—it reveals another space, and itself becomes invisible. A screen can be folded up and put away. Its panels are seldom seen in precisely the same relationship to one another; the angle varies subtly every time the screen is erected or even moved. The subject matter is often nature or animals in the midst of nature. When human figures appear they are most frequently on a small scale. The emphasis is almost never on human character; and even dramatic



Top right, a long over-garment of purple silk with a tie-dyed crane and trellis pattern, Middle Edo period; right, *White phoenix in an old pine-tree* by Jakuchu, from a series of paintings in ink and colours on silk, 1757-65. Opposite top, from *Scholars riding and walking in the country* by Yosa Buson, in ink and light colours on paper, c 1770-80; opposite below, *The narrow ivy road* by Fukae Roshu, in ink and colours over gold leaf on paper, 18th century.







# The impact of Japanese art

incidents, such as the battle pieces found on some Tosa school screens, are treated impersonally. On the other hand these screen compositions do not yield everything they have to say immediately—they often make subtle allusions to something in classic Japanese literature. The audience is meant to feel part of an educated élite.

But the main thing about these big screens is their formal inventiveness and their decorative sweep. The Japanese artist seems to know instinctively how the part can be made to stand for the whole, and how true magnificence can be achieved through a contrast of broad rhythms and fine detail. The tremendous aesthetic energy of the screen compositions tends to distract European attention from another important fact, which is that we are here dealing with an almost totally secular form of expression, and that this is true even of screens and sliding doors created specifically for temples.

The secular quality of Japanese art is directly related to the strangely divided nature of Edo society. It was not only that the all-powerful shogun confronted an emperor who was powerless, but nevertheless a kind of god, preoccupied with ceremonies which might to many Japanese seem more important than acts of government; it was also that the samurai, supposedly the possessors, were slowly giving ground, thanks to the peace imposed by the shogunate, to a new bourgeois merchant class. It was these *nouveaux riches*, more than the warriors, who became the most important patrons of the Japanese artist. In due course what they liked and responded to influenced even art that was not intended for them.

Though these bourgeois patrons were overflowing with money, they were politically powerless. Much of their energy was diverted into display, and into hedonism in which conspicuous consumption played an important part. The famous *yoshiwara*, or brothel quarter, where geishas, actors and wrestlers held sway, owed its existence to the attitudes of the rich merchants who ultimately paid. At the same time this pleasure quarter proved a social leveller. It drew towards itself not only merchants and merchants' sons, but also warriors who soon felt an itch for the same pleasures that their supposed inferiors enjoyed so much. Meanwhile, those who purveyed these amusements began to have pretensions of their own. It was not enough to understand luxury; you also had to understand elegance. Trivial pastimes—the incense game, the shell game—were exalted almost to the status of independent art forms.

One good reason why art did not express religion was that it had to an important extent replaced it. Japan is genuinely the birthplace of art for art's sake. By seizing on this clue you can begin to understand the way in which the sober "tea taste" is related to the gorgeousness



Archery contest at the Sanjusangendo, from *Views of Kyoto in perspective style* by Maruyama Okyo, woodblock print with hand-colouring on paper, c 1760; left, jar for leaf tea with design of Mount Yoshino by Nonomura Ninsei, Kyo-ware pottery with overglaze pigments and gold, mid 17th century.

of so much of the rest of Japanese art. The tea ceremony itself is an offshoot of Zen Buddhism, and represents a search for true tranquillity of soul through renunciation of whatever is worldly. Thus the rough pottery tea-bowl is an implied rebuke to all forms of display. Yet here a paradox enters. An important part of the tea ceremony was the ritual admiration of the utensils, and particularly the drinking bowls. Not merely did it reinforce the independent aesthetic impulse as such but it led (human nature being what it is) to some pretty worldly competition to possess the best specimens. In Japan famous tea-bowls rank not only as major works of art but as things that are worth the

kind of sum that Europeans would pay for a good Old Master painting.

Another point can be made here. In Japan little distinction is made between the fine and the applied arts. It is true that, as in China but to a far smaller extent, there was a school of scholar-painting. It was this tradition that was revived in the latter part of the Edo period by the Nanga school, working soberly in ink rather than with the lively colours favoured by screen-painters. But the social distinction was not nearly so rigidly enforced as traditionally it was in China. Most painters were craftsmen working for money; and a professional painter did not feel debarred from using the Nanga style.

Yet while asserting that all Japanese artists were in our western terms actually craftsmen, one must avoid the sometimes pejorative implications of this statement. Of all countries Japan is the one where craft has the greatest prestige. Today leading craftsmen, especially those who are masters of difficult traditional techniques, are officially designated as living cultural treasures—as much part of the national heritage as the masterpieces of the past.

Japanese admiration for craft characteristically fuses together opposites. On the one hand is admiration for devoted, meticulous patience in using difficult and time-consuming techniques. Nothing could illustrate this better than some Japanese lacquers, with their multitudinous layers of transparent varnish, inset with metal or mother-of-pearl and sprinkled with fragments of gold leaf. On the other hand there is perhaps even greater admiration for instinctive rapidity of gesture—the precipitate sureness of touch that appears most conspicuously in a Zen artist such as Hakuin. The Japanese indeed can sometimes disconcert the western audience by using one kind of technical virtuosity to imitate its apparent opposite—a woodcut will mimic the fluidity of a brush dipped into dilute ink and drawn rapidly across extremely absorbent paper. It is imitations of this sort that provoke European accusations of bad taste.

At the same time most westerners possessed of any sensibility are forced to admit the all-pervasiveness of the Japanese sense of what is genuinely stylish. One thing that is bound





# *Château Léoville Las Cases*

Château Leoville Las Cases is one of the great growths,  
classified (cru classé), from Saint-Julien in the Médoc district.  
St. Juliens are full-bodied and fine-coloured red wines,  
rich in taste and with a subtle bouquet\*,  
They are delicious with roasts and cheese.

\* Cocks et Feret : Bordeaux et ses vins







## The impact of Japanese art

to impress attentive visitors to the exhibition is the Japanese attitude towards pattern. The Japanese are almost certainly the most gifted and prolific inventors of repetitive motifs and patterns who have ever existed. They understand how to formalize almost anything found in nature so that it can be used for this purpose. In fact for all their love of nature they sometimes seem to use compulsive pattern-making as a means of keeping it slightly at a distance.

One fascinating thing about Japanese patterns is their universality. I am using the noun here in a fairly strict, if also slightly specialized, sense. In Japan a good pattern will never be confined to one medium. It will appear in textiles, on lacquer, on ceramics, and perhaps as the basis for a screen design as well. Textiles were naturally enough often an originating force. When you look at some of the most splendid Japanese ceramics you are aware that the decoration belongs even more to silk brocade than it does to glaze and enamel. Indeed the porcelain decorator often goes out of his way to call attention to his source by mismatching the decoration to the actual shape of the piece. The pattern is cropped, rather than allowed to complete itself, and the decoration becomes a kind of *trompe l'oeil*: not porcelain patterned with flowers, but porcelain patterned with an imitation of woven stuff itself patterned with flowers.

But there is something more fundamental. It is not merely patterns on



porcelain that appear in fragmentary rather than complete form. This incompleteness is a characteristic of nearly all the most exciting Japanese pattern-making. You find kimonos so boldly decorated that more than half the design is not present, but must be rounded out by the spectator in his mind's eye. The greatest screens are often composed on exactly the same principle. The implication is that Japanese pattern transcends the object on which it happens to be

used and it extends outward into nature. It is a device that gives many Japanese objects an unexpected energy. The asymmetry of the decoration is such that we have an irresistible urge to continue the lines we see, if only in our imagination, until they do in fact attain the symmetry that the fragment prompts us to desire.

This is one aspect of the Japanese art of the Edo period that makes it seem particularly modern, in tune with what is

From *Views of the Chinese and Dutch settlements at Nagasaki* by Kawahara Keiga, ink and colours on paper, c 1810; left, *Waves* by Sakai Hoitsu, ink and colour on silver leaf over paper, c 1810-20.

happening today. A number of the abstract paintings produced since the 1960s rely on the same half-conscious assumption that the design is only a fragment of something bigger.

Our modern affinity with Japan is not based on this purely technical resemblance alone. The 1970s in Europe and the United States proved to be a second age of craft. The Arts and Crafts movement of 100 years ago, itself largely inspired by Japanese example, has taken on a new lease of life, and the traditional distinction between craft and fine art has increasingly tended to break down. At the same time art, broadly defined, enjoys an increasingly independent existence and is seen as a good in itself, not something connected to another and larger idea of good, such as that provided by religion. Thus the secularism of Japanese art also becomes something very positive.

In a curious way it is possible to see in Edo Japan, strange, isolated, remote, bound by convention's westerners can scarcely begin to understand, a first model for the kind of society we now inhabit. Even in the more negative aspects of Edo culture we can recognize some affinity with ourselves. After all, the *yoshiwara*, that hotbed of the arts, was also probably the first spot where hedonism was transformed into a task to be done.



# THE COUNTIES *Arthur Marshall's* DEVON

*Photographs by Jerry Mason*



**Bowerman's Nose, a rocky outcrop on Dartmoor near the village of Manaton.**

Atlantic rollers hurling me about, and the crunch of shingle, and seawater stinging my eyes and then being wrapped up and patted dry in a vast white bath towel are among my earliest childhood memories and belong to bathing and learning to swim at Ilfracombe in north Devon. The sea there seemed never to be at rest. But in an establishment called The Tunnels the town had some large rock pools which were filled with fresh seawater at high tide and were reached by a dark and damp passage driven through the cliff, and here we could splash about in less tempestuous circumstances than in the sea. Not so much fun, but easier for mastering the breast stroke and, later, what we then knew as the "trudgeon".

My grandparents lived at Ilfracombe where my grandfather was a clergyman, and their garden had fuchsia hedges and fruit called wine-berries and a broad and rather muddy stream in which large trout swam lazily and undisturbed, save by clockwork liners whirring to and fro,

bought at Twiss's magical toyshop in The Arcade. And also in the stream were two small islands rich with bamboo and reached by a rustic bridge and here I could fancy myself marooned and abandoned and as lonely as poor old Ben Gunn in *Treasure Island*.

My grandparents had a particular affection for Saunton, near neighbour of Woolacombe, both of them just round the corner from Ilfracombe, and every so often in those summers when the sun seemed always to shine they would hire a small coach (at that time referred to as a *char-à-banc*, shortened by some to *charrer*) and off we would set for those golden stretches of sand that provided good, safe bathing, though you had to walk quite a way to reach deep water. On clear days there was a view of Lundy Island 12 miles to the west, an inhospitable lump of granite rearing itself 400 feet out of the sea and originally—another link with *Treasure*

*Island*—a favourite haunt of pirates. For bathing at Saunton we undressed, men to the right, ladies to the left, in the sand dunes and for days afterwards our clothes shed sand.

After being engaged to each other for four years (quite normal in those unhurried and decorous times), my parents were married in the parish church, Ilfracombe, and spent their honeymoon a few miles along that splendidly rugged Devon coast and in the Tors Hotel at Lynmouth, a hotel which escaped the terrible disaster of 1952 when the waters of the Lyn piled up at the head of that beautiful valley and then came roaring down, bringing with them appalling death and destruction. But in childhood, Lynton and the impressive Valley of the Rocks that leads down to a charming little beach made an agreeable expedition by motor, in those days a gallant old Metalergic in which we sat well up, the better to see over the high Devon

hedges which, especially in summer, sometimes deny you a pleasing view: and all views in Devon are pleasing.

And so I gradually came to know well most of north Devon, for we often came from London, where we then lived, by the train which, after Barnstaple and that delightful stretch of the Taw estuary that leads past Instow to Bideford, had to chug its way up steep gradients (the steam engine saying, in imagination, "I-think-I-can, I-think-I-can") all the way to Mortehoe station, after which we got our first exciting sight of the sea sparkling below. And then, with the engine saying "Thought-I-could, thought-I-could", there came the final run down into Ilfracombe station, with a childish fear that the train might burst through the buffers, crash down through the town, demolishing the pier-rot show and the Punch and Judy, and go plop into the harbour, a marvellously natural one where during the Great War a tramp steamer, holed by a U-boat, was beached. And at the station ➤



# Devon

a horse-drawn cab was waiting for us and soon we would all be at the tea-table and eating what we called Devon cut-rounds, delicious scones covered with strawberry jam (home-made, I need hardly say) and the cream than which there is no finer, though Cornish cream runs it pretty close.

By the end of the 1920s both my grandparents were dead, but that was far from being the end of our Devon holidays and it meant that we could go further afield. Few excitements in life have been able to compare with boarding, at Paddington the Cornish Riviera Express, as famous in its day as the Flying Scotsman, and, in the reserved seats that were then essential, flying westwards at the breakneck speed of 65 mph. I never knew exactly where the Somerset-Devon border lay but we always felt when we were coasting downhill after the long, steep tunnel 10 miles or so from Taunton that we were in Devon, and when we thundered through Tiverton we knew that we were. In all England there is no more beautiful road than the one that winds its way from Exeter along the Exe valley, through Stoke Canon and Rewe and Bickleigh and so to Tiverton and, if you need nowadays a purpose for the drive, the wonderful Knightshayes

Right, the harbour at Ilfracombe; below, the nave of Exeter Cathedral, which has the longest unbroken stretch of Gothic vaulting in the world; below right, the east gate-house in Totnes.



Top, Brentor, from which there are fine views of Dartmoor and Bodmin Moor in Cornwall, is 1,130 feet high and surmounted by the 13th-century church of St Michael; centre left, a full-scale and seaworthy replica of the *Golden Hind*, fitted out as a museum of Tudor times, moored in Brixham harbour; centre right, a crab fisherman at Salcombe, a popular centre for fishing and yachting; left, overlooking the harbour at Salcombe; above, Dawlish, where the railway track runs right beside the sea.



# Devon

Court gardens there (as memorable in their way as those at Bodnant in Wales) provide it.

After leaving Exeter the line runs alongside the broad Exe estuary with, across the water, the picturesque gabled houses of the 17th-century Dutch settlers at Topsham, then the red sandstone tower of Lymptstone church and, on the sandy promontory at the estuary's end, Exmouth, a favourite haunt of retired people and where two of history's most unhappy wives, Lady Nelson and Lady Byron, lie buried. High up above Exmouth is Woodbury Common with its marvellous views over Dartmoor and Exmoor, though lumping the two moors together, as one often does, it is easy to forget that a large part of the latter is in Somerset. And after our train had passed the sandy expanses of Dawlish Warren the line struck south-west in a long straight stretch to Dawlish and gave us our first proper sight of the sea. Even today I love a stroll along the path that divides sea and rail watching on one hand the waves, and on the other the speedy Inter-City 125s flashing by, not so romantic as steam, of course, but very much faster.

Our holiday destination was often Yelverton. We changed trains at Plymouth and got into a far less august one which struggled nobly up the steep incline and at Yelverton we were within easy reach of Dartmoor. Sometimes we walked to the moor but quite often we took the GWR branch line to Princetown, a fascinating single track with great bends and loops and various "halts" on the way. A "halt" usually meant a wooden platform miles from anywhere, with an especially good one at Burrator near the immensely attractive wooded reservoir that looks like a perfectly natural stretch of water. Reservoirs on Dartmoor are a sore subject with preservationists but to me every new reservoir is an added attraction.

Princetown itself, the end of the line, is overshadowed by the grey prison. The name Dartmoor is a menacing one but the building is much less threatening when seen in bright sunlight and from a distance in its beautiful moorland surroundings. The railway exists no longer, but the moor itself is changeless, with its pools and streams and huge granite boulders and bright green bogs and friendly ponies. This is the place for walkers, provided they beware its frighteningly quick and bewildering mists. If caught unawares, a rough-and-ready rule for rescue is to walk downhill until you come upon one of the countless streams that rise on the moor and follow it downhill. If you are going far afield, strong shoes and a compass are essential, and it is fun to visit one of the post-boxes (nothing to do with the Post Office) situated in some of the wildest spots—you put in a stamped postcard or letter and take out and subsequently post in a Post Office box any communications that you find there, a mutual-aid system which works well.

We used to climb every tor within



## Devon

### Area

1,658,255 acres

### Population

952,100

### Main towns

Exeter, Plymouth, Torbay, Barnstaple

### Main industries

Tourism, agriculture, china clay

range and on our return to the hotel underline these in red ink on our ordnance survey map. And for children it was a paradise of deep pools that could be bathed in, and fast-flowing streams that could be dammed, and you were ever conscious of the delicious picnic that was to come.

Devon is a fine county for picnickers, whether the food and drink be carried in those immensely heavy wicker-and-leather baskets, complete with glasses and cutlery (they used to be given as wedding-presents) which seem to demand and deserve such elaborations as game pie and salmon mayonnaise and terrines of pâté, and hock, or, much better, in a simple haversack with sandwiches and a Thermos or two. We have had wonderful picnics in Tor Bay on the sunny grass slopes of Berry Head, watching the fishing-boats putting in to Brixham harbour. We have had them on the banks of the Dart, that loveliest of rivers, where it flows through the woodlands behind Ashburton; and we have picknicked on the escarpment below Hay Tor from which you can see Newton Abbot and Teignmouth and its estuary and the hill that hides Torquay and sometimes, far to the east, the red cliffs of Budleigh Salterton near where Raleigh was born. We have picnicked on the beach at Sidmouth, a town with some pleasing 18th-century houses and to which Queen Victoria came as a child while her father, the impoverished Duke of Kent, was pursued by angry creditors. And we have wandered by car

along the coast through Beer and Seaton to Lyme Regis, which always looks as though it ought to be in Devon but which, alas, is not.

And eventually, 36 happy years ago, I came actually to live in Devon in one of the many agreeable villages, such as Lustleigh and Lydford and Newton St Cyres, for which the county is so famous. We are in the Teign valley alongside that peaceful and unpretentious river that rises on the moor near Cranmere Pool where other rivers rise (the Dart, the Okement and the Taw), skirts Chagford, drops down to the waterfall at Steps Bridge near Dunsford and then obligingly turns south and comes down our valley, wild daffodils on its banks and trout and salmon in its waters.

I say "peaceful" but occasionally it rises in wrath and floods itself; and in the 1950s it removed a railway bridge and ended our single track line from Exeter to Newton Abbot long before Lord Beeching got busy. On one occasion, when the main line was blocked by a landslide, the Cornish Riviera Express came through, the first-class passengers not knowing where on earth they had got to and gazing haughtily down at us as we waved to them. Perhaps they thought we were part of a peasants' revolt and wondered why we were not brandishing pitchforks.

I am lucky to have a 3 acre apple orchard in the middle of the village (we are not far from the charming Torquay reservoirs and the marvellous country round about—with Bovey Tracey and



J. Boehm's statue of Sir Francis Drake in Tavistock dates from 1883.

Moreton Hampstead and Chudleigh within easy reach, not to speak of one of the best villages of all, Daddiscombe-leigh, known to us as Doddy). There is a small stream in the orchard, complete with small trout and a heron who comes and breakfasts with us. And although relatively in the wilds, it is a bare half-hour to Exeter, with its excellent shops and its high-speed trains to London and elsewhere. And on the drive in who could ever grow tired of the breathtaking view of the superb cathedral, for many the finest in England, perched up on the hill which bore a church even before the Conquest and which Hitler's war-time bombs, though doing fearful and unforgivable damage in the city, could not destroy. I see that we are now "twinned", not only with Rennes but with Bad Homburg as well, but personally, after living through two wars, I am reluctant to twin with anything German.

There is just so much else in the county—the Exeter Guildhall going back 600 years; the Atlantic lashing the rocks of Hartland Point; the steep and cobbled street of Clovelly that leads precipitately down to the sea; the fine rebuilding of the badly blitzed Plymouth; the romantic Hoe and Drake's Island and the ships of Devonport; the delicious and traditional Devon pot cake; the yachts at Salcombe and the wonderful walks round Bolt Head and Hope Cove; cider and its more lethal cousin scrumpie; the church on the summit of Brentor built 700 years ago by the monks of nearby Tavistock, and Tavistock itself with its fine medieval church and its statue of Drake, perhaps Devon's proudest son. And if you think that I have forgotten Widecombe and Uncle Tom Copley and all—well, as you see, I haven't





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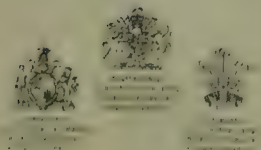
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# Elephant over the Alps

by Wolf Zeuner

What is it really like to take an elephant over a mountain? History assures us that Hannibal did it. The author describes a pilot attempt that succeeded; this paves the way for an expedition.



In 218 BC Hannibal, a Carthaginian general, took his army of 35,000 troops and 37 elephants through Spain, across France, over the Alps and into Italy. Although the classical writers Polybius and Livy have written detailed accounts of Hannibal's journey the route has never been precisely located. There is no doubt that he crossed the Alps, but nobody really knows at which point he rafted his army across the Rhône and turned east into the Alps or by which pass he crossed into Italy. In the Middle Ages a number of inaccurate translations from Livy's and Polybius's works resulted in misleading ideas about the route, and since then the matter has been in dispute. Many scholars have tried to solve the problem but none has produced conclusive evidence and the matter remains open to argument.

My interest in the problem started when I was a boy. The late Sir Gavin de Beer and my late father, Professor F. E. Zeuner, worked at the Natural History Museum, South Kensington, and Sir Gavin often had dinner at our house and described his latest Alpine investigations on Hannibal's route. My father on the other hand was researching the history

**On the Col de Clapier route at a height of 7,950 feet Mina is fed her bread ration. The strap around her has pockets containing radio telemetry equipment.**

of the domestication of animals, including elephants, and I was taken on many of his travels. These combined factors fired my interest which was to re-emerge years later when I decided it should be possible to mount a major expedition with elephants.

In 1972 I first decided to investigate the problem by visiting the passes and other features along the route. Twice a year since then I have returned to France and worked my way from the Rhône across the Alps into Italy, and have studied all possible theories. Consequently I have amassed considerable new evidence and propounded several other geographical alternatives that fit Livy's descriptions rather better than those accepted by previous investigators. But it is not easy to be totally objective in these matters. Without real archaeological evidence it is unlikely that the argument will ever be laid to rest. Over the past eight years friends and colleagues have joined me in historical and practical research in the Alps. Two years ago Captain Mungo

Melvin of the Royal Engineers, who was at Cambridge University, led a group from Cambridge called Expedition Alpine Elephant to the Alps. We then decided to join forces.

In the summer of 1980 we carried out a joint reconnaissance. With Livy's account in our hands we started in the Camargue, working towards all possible crossing points of the Rhône, studying the banks, current speeds and how we would raft across. We moved north and studied the several "island theories" which concern a triangle of land called "the island" described by Livy. There are, however, several places that fit his description fairly well and consequently which is right is a hotly disputed point, particularly as it is the deciding factor for determining where Hannibal left the Rhône. We turned up the valleys of several rivers to investigate possible battle sites.

Still bearing Livy's account in mind we crossed the main passes, including Col de la Traversette, Petit Mont Cenis, Grand Mont Cenis, Col de Clapier and

Col de Mont Genève. Other possible passes were also climbed and discussed until we had sufficient detail to reconstruct a route more accurately than anybody has been able to do previously.

We have the information of many scholars and our own considerable researches over a period of eight years, which have also made use of other available opinions. Furthermore, we can be more objective than previous researchers as we have no bias towards any particular existing theory. To us it does not matter which way Hannibal went, so long as we are one step nearer discovering the truth. To further this aim, we are feeding our data into a computer. The route is divided into many sections, each fitting into Livy's descriptions of both geography and distance. For each of these sections several alternatives exist, following various authors' and scholars' theories, and in some cases our own. Each section is then taken and all alternatives assessed on a probability scale. This results in a series of disconnected sections. The computer then produces a series of alternative routes suggesting how these sections might be joined together. This should produce





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## Elephant over the Alps

the most likely route in an objective manner.

Our ultimate objective is to take a team of six fully trained adult working elephants from the Camargue to Italy. While doing so we intend to monitor the elephants' physiology by radio telemetry techniques. To find the most suitable type I went to Thailand and worked with elephants in the forests. Then I visited Nepal, spending as long as possible seeing all the working elephants I could locate, driving them and getting to know them as individuals. Finally I selected six elephants in Nepal and made arrangements to hire them with their handlers for the duration of the training period and expedition. They are all mature working elephants accustomed to considerable variations in temperature since they live in the foothills of the Himalayas. All are extremely intelligent and responsive.

Radio telemetry monitoring techniques, developed by some expedition members with help from several universities, biomedical departments, teaching hospitals and specialized companies, will we hope give a detailed physiological study of elephants to be published as a scientific paper through a university. Further applications of the equipment we are developing, are possible in conservation of endangered species, and considerable interest has been expressed by government departments in several countries, including Thailand and Nepal. It is intended to measure and record heart beat, respiration, temperature, eye movement and blood pressure. These parameters will be transmitted continually to a base unit and recorded for analysis later. A voice channel will be used for additional relevant commentary on the elephants' activities.

Having reached a satisfactory point in our route researches and arrangements for the elephants, I felt it was time to produce a feasibility exercise. To this end we arranged to borrow Mina, an Asian elephant from Chipperfield's Circus. For everybody's peace of mind and Mina's wellbeing we decided to make a practice run over the Malvern Hills. I selected a south-north route to include all the types of terrain, ground surface, scree and gradients that she would encounter in the Alps. She came through the test with flying colours.

Our expedition this year was called Hannibal, Dry Run and our intention was to cross only the Alpine passes. The first main purpose was to show that all the routes we considered likely were possible to negotiate with elephants. The second was to field test our radio telemetry equipment. It is easy to say that you are going to take an elephant over the Alps but the logistics and organization involved and making the actual crossings are a different matter.

Our first base was Bramans, a village 4,500 feet above sea level, just off the main approach road to the Mont Cenis



In thick mist at the beginning of the Col de Clapiet route Mina is protected against exposure by a waterproof coat.

pass. Several of us were slightly affected by the altitude, and it was not unreasonable to expect Mina to feel the same. The following morning we took her out of her lorry and walked up to a fountain in the middle of the village, where her appearance caused much excitement. The fountain was a spring which had been tapped higher up the mountain and gushed out at enormous pressure into a wooden trough. Fortunately it was not too cold—elephants can get a chill by drinking too much cold water, a fact we had to bear in mind constantly in the mountains.

We decided to ascend the Petit Mont Cenis the next day and arranged to set off at 8am and get as far as possible with the lorry. After 3 kilometres the vehicle became jammed in a hairpin bend. In many places along the route landslides had removed parts of the road and it was impossible to get an eight-wheel lorry around the tightened bends. This meant we had to unload Mina 3 kilometres earlier than intended and march

her along the tarmac. She set off at a good pace and we were a cheerful, colourful party. At every opportunity she wanted water, so every spring, waterfall or ditch we came across was used. After two hours we reached Le Planay, where the entire population turned out to see us. A grumpy peasant farmer asserted that this was the route of Hannibal. The route zigzagged uphill and led through pine forests with lush ground-level vegetation. There are many short cuts across the corners and zigzags of the old mule track and to save time we took the first of these. It was immediately apparent that Mina did not like such steep slopes, so we agreed to stick to the original route. We ascended steadily at about 3 kilometres an hour with frequent stops for Mina to drink or graze wherever possible.

Mina made it clear that she needed several pauses, although her respiration rate was not high. We found that we needed more altitude acclimatization so we took it gently as we had the whole day in which to achieve this one pass. Mina eagerly used all rest periods for her own purposes and several times this resulted in her climbing steep slopes and

descending at almost impossible angles. She negotiated territory over which we would never have dreamt of taking her. It was interesting to see just how sure-footed an animal with flat feet and no claws can be.

Two thirds of the way up she started going very slowly and she made it grumbly evident that she was not happy. We had to coax her on metre by metre. She needed water and although we found her minute springs at which she sucked enthusiastically, they really were not enough. But every time she refreshed herself a little her pace improved. At 12.30pm we came out of the trees and over the rocky section of the route, and at 1pm we were on the top of the Petit Mont Cenis and within sight of the Lac du Mont Cenis.

The descent was straightforward. Mina set a good pace, eating well on the way down and drinking wherever possible, and we reached the lorry in less than half the time it had taken for the ascent. The last 3 kilometres she covered in about half an hour—a good walking pace, demonstrating that she was not unduly fatigued by the day's activities. It had started to drizzle by

now and her pace quickened—perhaps she was thinking of the shelter of her mobile home.

Our next pass was the Grand Mont Cenis and this was the first point at which we had our full party. Mungo Melvin, our deputy leader, arrived with Richard James, our film man, Rex Shayler, our radio telemetry expert, also joined us, and we already had John Chipperfield and his assistant Mike, my daughters Jane and Caroline Zeuner, myself and the Wallaces, three friends who were experienced mountain walkers.

After descending the French side we unloaded Mina and walked over the Grand Mont Cenis. There is some debate about whether this pass existed in Hannibal's time as it became a major pass only in about AD 800 when a monastery was built there, and with the associated traditional hospitality it became a major trade route. But it is unlikely that a monastery would have been situated in the middle of nowhere. Probably it was built on a well-used route and the monks improved it because from this time onwards the Petit Mont Cenis fell into disuse as the Grand Mont Cenis

was better. Whether it existed in Hannibal's time we do not know, but it is likely in view of the topography. Mina, having crossed the pass itself using some of the old track, part of which remains on each side of the main road, went back into her lorry and we continued to the Italian border.

Where the Petit Mont Cenis ends and Col de Clapiet begins was our next starting point. From the French side of the Col you can see traces of the old Roman road, but parts of this have been obliterated by a landslide which has given the name Clapiet to the pass. However, we followed the old trade route through the U-shaped approach valley, which is lush and corresponds with Livy's description, and reached the Col at 1pm.

For the first time since Hannibal's epic crossing an elephant was going down the Italian side. Previous attempts had all failed at this point. The track was steep with many zigzags, but with no precipitous drops, and we all kept our distance from Mina in case she slipped as she could easily have knocked someone over. As we approached the tree line, the track deteriorated—torrents had removed stretches of it. Sometimes we had to roll boulders aside, and in other places we had to rebuild the track with stones to provide a wide enough solid footing for Mina. This delayed us. It was impossible to turn Mina around, so Chipperfield had to restrain her while other members of the party repaired the route. As we descended she was becoming increasingly interested in eating as she had used a great deal of energy in moving a ton and a half up to 8,000 feet and then down again. Chipperfield needed all his powers of persuasion to keep her on the move, as we had to get down before dark. We reached the lorry nine and three quarter hours after starting from Petit Mont Cenis.

Having achieved our major objective we went on to visit the Mont Genève and the Traversette areas which are also suggested routes. The Mont Genève pass cuts a Roman road which is clear in many places, complete with paving and a drainage ditch. It was on to this surface that we took Mina and made our film record.

We had now achieved everything we had set out to prove. We had investigated other passes on foot but felt it was unlikely that they were used by Hannibal as they were unsuitable.

We proved that Hannibal could have crossed with elephants by Col de la Traversette, Col de Mont Genève, Col de Grand Mont Cenis, Col de Petit Mont Cenis or Col de Clapiet. We proved that our organization would be able to run a major expedition next year, dependent on obtaining sponsorship, with six adult elephants from Asia, and we learnt much about logistics and administration. We were reasonably satisfied with our radio telemetry equipment, but we also learnt a great deal about how we must improve it.

Altogether it was the adventure of a lifetime, but it was only the beginning of a bigger one still to come.





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# Letter from South Africa

by Robert Jackson

Thirty miles—or two days' journey by oxwagon—from Cape Town there lies the Afrikaner university town of Stellenbosch. Set among vineyards, pleasant white-washed "Cape Dutch" farmhouses, and mountains which are at once grand and somehow tamed, Stellenbosch is the historic intellectual citadel of Afrikanerdom. There are newer and brasher Afrikaans universities in the north, but the tradition and the charm of Stellenbosch give it the tone of an Afrikaner Oxford.

In the new B. J. Vorster building—every public building in South Africa seems to be named after some Nationalist politician just as in Britain they are named after members of the Royal Family—the visitor will see a sign indicating that *Soziologie* and *Bybelkunde* (Bible study) share a suite of offices. You smile—how very Afrikaner! And then your guide from the university breaks in: "Of course, nowadays they are not on speaking terms."

At Stellenbosch there is a canker in the rose. Beneath the surface there is an atmosphere of intense intellectual crisis—a crisis, as one senior Afrikaner academic put it to me, "at the level of belief systems".

It is perhaps difficult for Anglo-Saxons to grasp the particular character of Afrikaner nationalism. In the first place, it is the nationalism of a formerly subject people struggling to find a place in the sun. In this respect perhaps its nearest analogue is the nationalism of the Flemings in Belgium, still smarting today under a sense of inferiority at the hands of the Francophones—a generation after the economic and political ascendancy in Belgium passed from the French. In the second place, it is a nationalism of the continental European type, bound up with ideas that Anglo-Saxons learnt to hate, but perhaps never to understand, when they fought first the Kaiser and then Hitler.

The basic Afrikaner idea goes back to Rousseau and to the 18th-century German philosopher Herder, "the first anthropologist". It is the Romantic concept of a people as an organic whole—a *Volk*—with a collective personality embodied in a distinct language and culture, growing and blossoming through history according to its own inner laws. This idea was naturalized in South Africa in the latter part of the 19th century in a form derived from the Dutch Calvinist theologian and politician Abraham Kuyper—one of the founders of present-day Dutch Christian Democracy. According to Kuyper there is a "common grace" of God directed to all creation; but within His creation there is an original structure by which a number of independent spheres of life exist, to each of which a particular grace is directed. The "sovereignty of each sphere" must be respected.

This philosophy supplied the emerg-



A store in Soweto, a black township of more than 1,300,000 inhabitants.

ing intelligentsia of Afrikanerdom—the teachers, the Dutch Reform ministers, the professional men—with the concepts around which to organize the identity of their people. It provided an explanation, by God's special providence, of their survival as a community in the face of great dangers—black resistance at the time of the Trek in the 1830s and the even greater danger of Anglicization especially after the Boer War. It provided a rationale, in terms of a special calling from God, for all efforts to preserve that identity into the future. And it provided a plan—separate development or *apartheid*—by which those efforts could be organized.

Much of Europe's history in this century shows that this is a thought-world with ideas of compelling power. In South Africa it has led to a deliberate and systematic attempt, sustained over 30 years, to divide the lives of millions of people who were formerly scrambled together and to ensure that each of South Africa's many communities evolves undisturbed in its own special sphere into a distinct and particular future. Whites, coloureds and Indians have been physically separated, with their own residential areas, their own schools and universities, their own institutions of government. And the same principles have been applied to blacks, not only to divide them from the whites but also to divide them among themselves according to their own ethnic or tribal *Völkisch*, identity. Millions of people have been removed and "resettled", long-established institutions have been torn asunder, deeply rooted communities have been dissolved. It is as if, to make a world safe for the Afrikaner *Volk*, all the rest of mankind must be organized into its own peoplehood, irrespective of its own desires—or even of its own traditions.

In one respect this policy has been triumphant. Nationalism enabled Afrikanerdom to gather all its potential strength, to conquer political power in white South Africa, to hold it, and then to use it to win economic power and social respect from the English-speakers. Thirty-three years on from the National Party's election victory of 1948 the Afrikaner is firmly in the saddle everywhere in South Africa, wielding power, enjoying its fruits—and bearing its responsibilities.

It is in facing these responsibilities that the canker of doubt you find at Stellenbosch has entered most profoundly into Afrikanerdom. A deeply moral people, with an unAnglo-Saxon respect for their intellectual leaders and very unAnglo-Saxon feelings both of vulnerability and of vocation, the Afrikaners are taking stock today of the South Africa they have created. And it frightens them. They must avoid a fate "too ghastly to contemplate", states one Prime Minister. "We must adapt or die," says the present Prime Minister, P. W. Botha.

But the difficulty is not only how to let go of power or to share it—that is often easier than it may seem at first. More fundamentally, it is how to let go of the philosophy, of the intellectual paradigm or world-picture, which has organized these gigantic endeavours and justified such stupendous efforts, which has indicated in such minute detail the course to be followed, which has given the grounds for brushing aside the world's anger and for disregarding the icy whisperings of guilt within.

For the dissenting intellectuals of Stellenbosch and some of their pupils this is perhaps not too difficult. Success in material terms has brought into being a new Afrikaner middle class able to look outwards with confidence into the

wider Anglo-Saxon world of which, in so many ways, South Africa is a province. For some of them Calvinism—indeed, religious belief as such—has lost much of its meaning, and the 19th-century Teutonic thought-world of *Völkisch* nationalism seems out of date. The new generation of Afrikaner political academics, including several now prominent in government, speaks the language of 1950s-style American sociology ("interest-aggregation", "legitimacy", "mobilization") more easily than that of 1880s-style Kuyperism. They have broken away from the paradigms of nationalist philosophy in the same way as the Americanized secular intellectuals of modern Israel have broken away from the traditions of central European Zionism. Similarly South Africa's military intellectuals—perhaps the least provincial of all the Afrikaner intellectuals, obliged as they are by their calling to think the thoughts of their enemies—are also applying a new way of thinking, that of power politics, to the definition of South Africa's political purposes.

Secularizing sociology, power politics: these are powerful solvents of the ideological bases of established Afrikaner nationalism. The first is a bearer of Anglo-Saxon liberalism, in its fundamental assumption that a society is not the organic whole of traditional nationalism, but rather a collection of individuals whose mutual relations may be deliberately adjusted by rational choice. The second is the bearer of an even colder message: that survival is a struggle in which the ideal must, if necessary, be sacrificed to the real. At Stellenbosch you can sense these corrosives at work, posing awkward questions, undermining certainty, instilling doubt. And because in Afrikanerdom the Cabinet room and the lecture theatre—and, increasingly, the barracks—are so close it is also possible to pick up the distant vibrations of this same dissolution operating at the very centres of power.

But what about the mass of Afrikaners in offices and factories and on farms, far from the intellectual stirrings of Stellenbosch or even of Potchefstroom? Here is a mass which never, perhaps, fully comprehended the full sweep and majesty of the National Idea, but which has profited mightily by it. At the heart of its political consciousness is not an idea but rather self-interest: a high and rising standard of living (white South Africa's income per head now exceeds that of California), job security, the gathering and preservation of property, your house or your farm. It upheld the ruling ideology when that self-interest was being advanced, but never—as for example in the consolidation of the black homelands by the surrender of white farmland—when the Idea threatened white interests. ➤



## Letter from South Africa

Today it seems that the dilemma of the rulers of Afrikanerdom is that while one set of ideas is giving way to others in their minds, the new ideas evoke no more of an echo in the minds of their followers than did the old. Both under the new dispensation as under the old the Afrikaner—indeed, the white—masses are determined to have what they hold and to go on having it.

So the despair you sense at Stellenbosch is not merely that of intellectuals who sense the old beliefs falling apart; it is that of men who have seen an abyss at their feet but who cannot find words to make others aware of the danger.

The break will come, if there is to be a break, over the coloured question. South Africa's 2,500,000 Cape coloureds, nearly all Afrikaans-speaking and drawing on the same historical roots as do Stellenbosch and Cape Afrikanerdom itself, have always been the oddest piece in the crazy jigsaw of *apartheid*. After all, what historical and cultural features—as opposed to the accident of skin-colour—set them apart as a *Volk* to be distinguished from the Afrikaner *Volk*? It cannot ever be expected that in their course of separate development they would find ethnic roots other than those lines of language, religion, history and heredity which they share with the white Afrikaners. Indeed, from the point of view of pure *Völkisch* doctrine, there

is more of a case for separate Anglo-phone and Afrikaans-speaking white homelands than for the separation of white and coloured Afrikaners.

All this is now coming home to some of the Afrikaner intellectuals, reinforced by their realization of the need for sheer manpower in coping with the future. A constitutional committee of the President's Council will report in the first half of next year on proposals for power-sharing in central government between whites, coloureds, and Indians. The idea of their separate development into distinct homeland-states, to which so much was sacrificed in the 1950s, 60s, and 70s, now seems to be dead. They will share a common South African citizenship and, so the Council is likely to propose, common political institutions. The hunt is on for constitutional formulae—a multi-chambered Parliament, “fancy franchises”—which will give the coloureds the least they can accept while conceding the minimum of white supremacy.

Even so, the Afrikaner Right, which is dominant even at Stellenbosch, will probably oppose the least concession. Behind power-sharing with the coloureds they see the spectre, which they thought to have laid by disfranchising them in the 50s, of a new majority in South African politics, based on an alliance between *verlig*t (enlightened) Cape Afrikaners, the English-speakers, and the coloureds and Indians. And beyond that they see this new majority striking a new deal with the blacks, bringing the

urban blacks into the system, finding new ways of working with the ethnic homeland leaders. These are the fond dreams of the Stellenbosch intellectuals. They are the nightmares of their *verkramp*t (the opposite of *verlig*t) opponents.

At Stellenbosch there is much speculation, whose ivory-tower flavour does not conceal the inner anguish, about whether and how this split in Afrikanerdom will work itself out, and whether next month or next year Mr Botha will “do a de Gaulle” and push the *verkramp*tes overboard. Time is indeed not on the side of the whites. Every year they postpone their adaptation will be another in which the terms of necessary change will harden against them.

Yet simply by their anguish the dissenting intellectuals of Stellenbosch are bringing change nearer—if only, perhaps, in the form of collapse. A viable system of power, like a human being, needs not only muscles but also a heart and a head. Afrikanerdom lost its heart in the 60s: there is hardly an Afrikaans poet, novelist or dramatist today who is not in opposition, in exile, or in prison. And now at Stellenbosch, as you listen to its academics talk, you can see that Afrikanerdom is also losing its head. When only the muscles remain the system will be dead.

Soweto (South-West Township) and what it stands for is the Achilles heel of white South Africa. The visitor lifts his eyes from the endless rows of hygienic, whitewashed, single-storey, four-

roomed bungalows with their running water and corrugated iron roofs: he sees, shimmering through the heat-haze, the distant skyscrapers of downtown Johannesburg and the strange square mountains of golden-white mining waste. Next door to the beating heart of white South African power sprawls this steadily growing black city, already containing more than twice as many blacks (1,300,000) as there are whites in Johannesburg (600,000). And all over South Africa the pattern is the same. In urban white South Africa the whites are already outnumbered two to one by the blacks: by the year 2000 the ratio will be four to one, with over half the black population living in the white areas.

This is a massive and irreversible fact. In South Africa there exists a rapidly expanding black population permanently settled on what the official ideology of separate development insists on regarding as white territory.

The phenomenon is relatively recent. From the founding of Johannesburg in 1884, after the discovery of gold, to the beginning of the Second World War, the population-group most affected by urbanization was the Afrikaner. It is perhaps hardly surprising that the Afrikaans architects of the *apartheid* ideology in the 50s and 60s should have found it so difficult to come to terms with black urbanization since 1939—riddled as they were with nostalgia for the lost rural past of their own people. In any event, it was not until the diversification and expansion of South African

## KEEN OBSERVERS SPOTTED THE FIRST PAIR BACK IN 1845.





industry during the war that the mass migration of blacks from the country to the towns started.

Before that, apart from the migrant black mine labour shut up by night in its company barracks, there had been a certain *laissez-aller* affecting the non-white presence in the white man's cities. Alongside the sprawl of appallingly squalid shanty towns there were mixed areas of coloured, Indian, and even black leasehold and freehold. After the National Party's election victory in 1948 this messy mixture, and its sinister accompaniment of swelling black numbers, became the number one target for sorting out by Dr Verwoerd's *apartheid* social engineers.

This brought with it an enormous programme of housing development to replace the shanty towns: here is the origin of those miles upon miles of identical little houses which constitute Soweto. It also brought the unscrambling of the "mixed" areas, the discontinuance of black leaseholds—and with it the possibility of capital accumulation through property ownership—restrictions on black trading and industrial activity, and a policy of deliberate restraint on the development of amenities. The philosophy was to make life bearable for urban blacks but only just, because above all it was essential to discourage them from permanent settlement in white territory. Meanwhile, parallel with this urban plan there was unfolding the rapid evolution of the rural blacks towards ethnic, tribal, "sovereignties" in

their own homelands—holding out the possibility of a final solution to the urban black problem by removing their South African nationality and making them all citizens of ethnic homelands (and as such a migrant labour force with no more rights than a Mexican in the United States or a Turkish *Gastarbeiter* in Germany).

Nothing could be more moving than the way in which black humanity in South Africa is defeating this monstrous process of social engineering. On the one hand there are the blind forces: population growth, the pressure of deprivation in the rural homelands, the inevitable expansion of black purchasing power in a booming economy. On the other there is sheer will, obstinacy, and ingenuity: the black millionaires whose large houses in Soweto are built right up to the edges of their standard-size quarter-acre plots, the peasant woman evading pass laws, police, and administrative attentions for years so that she can live with her husband in the city. This is Mankind against the Machine: and Man is winning.

He is not winning and cannot win in South Africa, it seems, without a measure of violence. In this case the turning-point was the explosion of unrest among urban blacks in 1976, starting in Soweto. These events at last made white South Africans aware of the acrid odour of the witches' cauldron of discontent that had been seething for years under their noses. And thus began in South Africa that pattern of responding

too little and too late in the face of uncontrollable violence that has been the undoing of so many other rulers elsewhere in the course of history.

Will it also be the undoing of white South Africa? Certainly, there is under way in the urban black areas of South Africa a large-scale reversal of 30 years of apartheid. The process has not yet gone far, but the trend seems irreversible, and it will be accelerated from time to time by further explosions. Underlying it all is the recognition that black, "citified", South Africa is here to stay.

At the most superficial level much "petty apartheid" in the white city centres has been dismantled. Blacks can take tea at the Carlton Hotel and rub shoulders with white shoppers at Greentians and the OK Bazaars. Amenities in Soweto and other townships are being improved—electricity, telephones, schools, hospitals. The pass laws are less harshly administered. More fundamentally there are three groups of changes. The reservation of skilled work for whites has largely been ended, except in the mines; black wages are shooting ahead more quickly than white; and the ban on black trade unionism has gone. A form of 99-year leasehold tenure for urban blacks has been introduced, except in the western Cape, and many restrictions on black business have been removed. Local government reforms are giving urban blacks limited political rights in their townships; and a questionmark is beginning to form over the application of

the concept of ethnic homeland citizenships to urban blacks.

A limited but nonetheless real space for "legitimate" black politics has thus been created. In turn the central debate among blacks concerns whether, and how far, these opportunities for participation should be seized.

On the employment and union front there has been no holding back. Black workers and an emerging black professional and entrepreneurial middle class are taking every opportunity for job advancement and for increasing their purchasing power. But the union scene is confused. There has been a rapid development of unionism among blacks, but the movement is still in its infancy and it is not yet clear whether racially mixed unionism will prevail or whether there will be a trend to black exclusiveness. With the exception of the white miners and local government employees a real effort is being made by white and coloured trade unionists to achieve a united labour movement across colour lines. But much grassroots black unionism, which has been the focus of growing localized industrial unrest, has a racially exclusive cast. In the end what happens is likely to be decided more by politics than by industrial relations.

On the political front there are, broadly, four different schools among blacks. The oldest of the nationalist movements—the African National Congress (ANC), founded in 1912—has become largely an exile organization, heavily influenced by white

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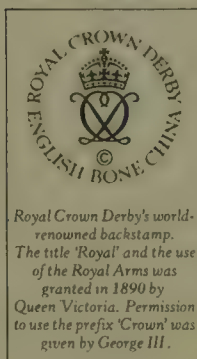
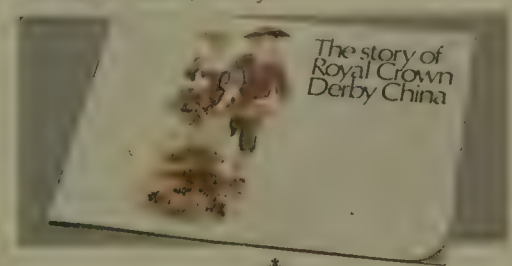
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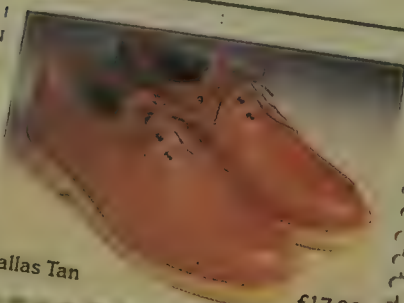


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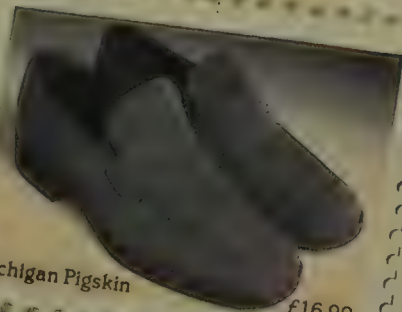
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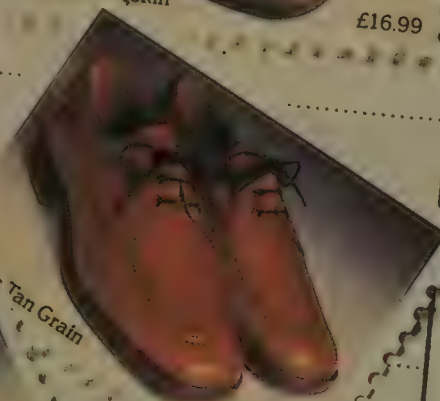


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## Letter from South Africa

communists. It is dedicated to boycotting "the system" and pursuing the "armed struggle", but on a non-racial basis. There are estimated to be some 4,000 ANC guerrillas in Mozambique and Angola being trained by East Germans and Cubans, and the conflict is now intensifying with more and more acts of sabotage inside South Africa and with South African raids on ANC bases in Mozambique.

In an uneasy relationship with the ANC there are the various manifestations of the "black consciousness" movement which emerged among urban blacks after the riots of 1976, and which are mostly located inside the country. The elements in this movement reject, in varying degrees, all co-operation with whites or with "the system". The basic idea of an organization such as AZAPO (Azanian People's Organization—Azania being the black name for South Africa) is that the blacks of South Africa must find their own identity in a struggle uncompromised by collaboration with white communists or liberals, or by negotiation with the white authorities. Black exclusivism is the answer to white exclusivism: the time for racial integration is after liberation.

Standing at the opposite pole from the ANC and "black consciousness", in terms of its attitude to negotiation with white power, there are the various ethnic homeland leaders, several of whom have accepted "independence" for their peoples. Significant chunks of rural South Africa have been hived off into the black "states" of Transkei, Bophuthatswana, etc. But this development does not affect only rural blacks. It has deprived millions of blacks in both the rural and the urban areas of their South African citizenship, and created ethnic élites with a vested interest in collaboration with separate development. But it has also brought into being extensive enclaves of black self-rule and multiracialism inside South Africa—a development the full implications of which have perhaps not yet been perceived by the black anti-collaborationists or by the outside world. However corrupt and self-serving the ethnic rulers may be, however tenuous their real—as opposed to their formal—independence, they and their states represent a potentially considerable force, not least because the whole system of separate development politics depends on them. White South Africa might have to pay a heavy price for even the illusion of partnership.

The homeland leader who has most fully grasped this fact and is most effectively pursuing a strategy based on it is Chief Gatsha Buthelezi of the Zulus. He has founded the Inkatha organization with some 300,000 members—the most numerous political organization in South Africa after the governing Afrikaner-led National Party. Ostensibly a Zulu cultural movement, Inkatha is in effect a Zulu political party

open to non-Zulus and operating both in the Kwazulu rural homeland and among urban blacks. His ideas are a sort of half-way house between the collaborationism of the homeland state leaders and the rejectionism of "black consciousness" and the ANC. Essentially his tactic consists of playing the system for everything that can be got from it, exploiting the fact that the white government's policies can never be complete without the participation of the five million Zulus.

In this role Chief Buthelezi claims to speak not only for Zulus but for all black South Africans. Inkatha is dedicated to a single South African state, and he has rejected independent statehood for Kwazulu. On the other hand he has accepted internal self-government for the Zulus, both as a base from which to pursue his exploitation of the separate development system and as prefiguring an eventual Zulu province within a majority-ruled unitary South Africa.

Chief Buthelezi's policy has fundamental implications for the future of urban blacks. So long as the Zulus, the biggest single black "nation", refuse to accept "independence", the fiction that blacks in the white urban areas are "foreigners" on a *Gastarbeiter* basis cannot be sustained. An ethnic solution to the problem of the urban black is rendered impossible. Meanwhile Inkatha is poised to extract whatever advantages can be gained for blacks from the loosening of white control of black townships. The prospect of Inkatha participation in new institutions of urban black municipal government is being used to encourage the authorities to make concessions regarding the powers of those institutions: the threat of a continuing Inkatha boycott forces the authorities to choose between granting such concessions, which may attract some legitimacy in African eyes to local government, and going on with arrangements that simply cannot achieve that effect.

Already there is talk in Nationalist circles of a new approach to the urban black problem—the establishment of urban black "homelands", perhaps dissociated from the ethnic homeland states in the countryside, and capable of securing a measure of political rights for urban blacks through the development of municipal local government through a regional tier to the centre. However far fetched this may be, it is a retreat from the central Verwoerdian doctrine of no non-white South Africans—and it is a retreat that is taking place under pressure from organized black opinion.

Ten years ago the blacks in South Africa were the objects, not the subjects, of white political decision. Today there are three seemingly irreversible facts that have established the blacks as political actors in their own right: Inkatha, black trade unionism, and the homeland states. The dominant tendency among blacks is still a realistic willingness to co-operate with whites in the pursuit of peaceful change. May God grant to white South Africa an equal measure of courage and realism ●

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# The Summer Triangle

by Patrick Moore

From late spring until well into the autumn the evening night sky is dominated by three bright stars: Vega, Altair and Deneb. Years ago I referred to this trio as the "Summer Triangle" and the nickname now seems to have passed into general use, though it is completely unofficial and the members of the Triangle are not even in the same constellation. Vega is in Lyra, the Lyre or Harp; Deneb in Cygnus, the Swan; and Altair in Aquila, the Eagle.

All three are of the first magnitude, and Vega is actually the third brightest star ever visible from Great Britain; it is surpassed only by Sirius and (just) by Arcturus. The magnitude scale is a measure of a star's apparent brilliancy; it works rather in the manner of a golfer's handicap, with the more brilliant performers having the lower values. Thus Vega (magnitude 0.0) is brighter than Altair (0.8), while Altair is brighter than Deneb (1.3). On the same scale Venus, the brightest of the planets, has a maximum value of -4.4, which it will attain in the late part of this year when it will be splendidly on view in the western sky after sunset.

It is important to note that a star's apparent magnitude is not a reliable key

to its real luminosity because the stars are at such different distances from us. This is shown by the three members of the Summer Triangle. Deneb, which looks the faintest of the trio, is by far the most powerful. It is well over 1,000 times more luminous than Vega, and about 6,000 times more luminous than Altair. Vega cannot be mistaken, partly because of its brilliance, partly because of its position and partly because of its colour. During summer evenings it is almost at the zenith or overhead point. Vega is decidedly blue and is one of the most beautiful stars.

A star's colour depends on its surface temperature. Our Sun is a yellow star, with a modest surface temperature of about 6,000°C. Vega has a surface more than twice as hot, and this explains its blueness. Moreover, it is decidedly energetic. It would take 55 Suns put together to make one star as powerful as Vega. Yet Vega appears as nothing more than a dot of light, with an apparent diameter too small to be measured directly. Therefore it must clearly be very remote, and the distance has been found to be 27 light-years.

Both Vega and Deneb are so far north in the sky that they never actually set over Britain, though at times they almost graze the horizon; but Altair, the third member of the trio, is closer to the

celestial equator and is out of view for part of the year. It is one of the very closest of the bright stars, at a distance of only 16 light-years, and its luminosity is a mere 10 times that of the Sun. It is white, with a surface nearly as hot as that of Vega, and it is flanked on either side by a fainter star. The upper or northern star is Tarazed, or Gamma Aquilæ; the lower or southern is Alshain, or Beta Aquilæ.

It is worth looking at Tarazed, preferably with binoculars or a wide-field telescope. It is decidedly orange and its surface is at a temperature of less than 4,000° C. But to compensate for this it is very large and its luminosity is some 800 times that of the Sun. Tarazed is 340 light-years away.

This shows yet again that what we call a constellation is nothing more than a line-of-sight effect. Altair and Tarazed look close together in the sky and are put into the same group—Aquila, the Eagle—but there is no connexion between the two and Tarazed is much farther away from Altair than we are. From our point of view Altair is in the "foreground", Tarazed in the "background".

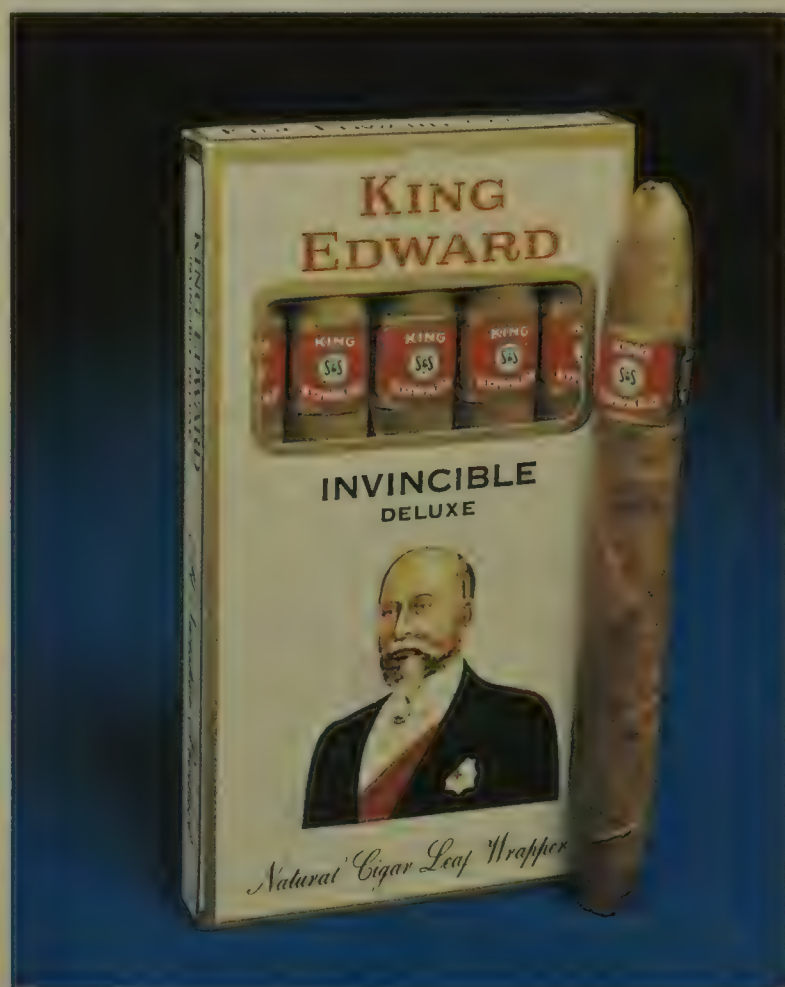
The third member of the Summer Triangle, Deneb, is a particularly interesting star. To the naked eye there is nothing remarkable about it; it is white,

and obviously fainter than either Vega or Altair. Yet it ranks as a cosmic searchlight. It is a super-giant star, 60,000 times more luminous than the Sun, and so remote that its light takes at least 1,600 years to reach us.

Stars are not "burning" in the conventional sense of the word. They are producing their energy by nuclear reactions. The lightest of all the elements, and by far the most plentiful in the universe, is hydrogen. Deep inside a star such as the Sun the hydrogen is being converted into helium. When this happens a little energy is set free and a little mass is lost. The loss of mass in the Sun amounts to 4,000,000 tons per second.

Furious though this rate may seem, it is not much when we remember the Sun's great mass. Indeed, we know the Sun to be at least 5,000 million years old, and it will not change until its supply of available hydrogen "fuel" begins to run low, which will not be for at least 4,000 million years yet.

With Deneb things are different. It is squandering its resources at a much more rapid rate and it will not be able to maintain its output for nearly as long as the Sun; nor is it nearly so old. Vega is perhaps 230 million years and Altair 900 million, but Deneb is far younger than either, and it is running through its life story much more quickly.



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Reigate (073 72) 22223  
New Central Garage  
Cobham (09326) 7141

## Sussex

The Ashdown Garage  
Haywards Heath  
Chelwood Gate (082 574) 456  
Chandlers Garage (Brighton) Ltd.  
Brighton (0273) 27991/2/3/4  
Chandlers Garage (Worthing) Ltd.  
Angmering  
Rustington (090 62) 4147/8/9  
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Hailsham (0323) 844032/844482  
Harrington Motors  
Horsham (0403) 60246/8

## Tyne & Wear

Priory Cars Ltd.  
North Shields (0632) 578227  
Mill Garages (Sunderland) Ltd.  
Sunderland (0783) 57631/2/3

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Warwick (0926) 41235

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Wroughton (0793) 812387  
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Leeds (0532) 842238/9 842842  
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# Going to the dogs

by Ray Gosling

Thronged though not overcrowded; enthusiasm but no pushing; bookmakers with bulging cash-bags; and a race that is over in 25 seconds—all these gave the author a taste for the greyhound race-track.

Photographs by Richard Cooke.

The most famous radio piece I have ever done was about going to the dogs—famous in the sense that it was repeated, entered the archives, was printed in *The Listener*, televised and translated into German and Scandinavian school textbooks of modern English literature. (I suppose because the subject is unusual, and they don't have public dog tracks in West Germany. Do they in the East?) And the piece had an arresting first sentence: Thus:

"Whenever I hear the Leeds Police choir, their massed voices raised in hymn, many praising the Lord Messiah, I think what a wonderful country we live in for all its half-hidden pleasures like who edits the *Wayside Pulpit*, and think of all the people who win prize cups and medallions for dahlias, darts and chihuahuas."

"There are more people about than we think taking part in hidden pleasures that never hit the headlines but are immensely popular, like choir practice, darts and dogs."

Of course, since that was written in 1972 darts have become a major television attraction, with sponsorship by tobacco companies, four-figure prizes, audiences of millions and the star throwers neo-household-names—almost in the *Red Rum* and Bobby Charlton class. Notwithstanding, dogs continue to race as regularly as ice cream chimes. They are still the second most popular spectator sport in the country. The number of tracks is still about the same—120. The standard of the better ones improves—enough to keep up with the times. In terms of turnstile clicks, soccer got 22 million last year, greyhounds six million, horse racing four million—and speedway is fourth. So much for cricket! And the amount of cash placed in bets on dogs beats the income of the football pools by a long chalk. Those who think the dog track is a bygone have got another thing coming: it is a great British survivor.

And yet the general knowledge of the sport is scanty. For all its popularity, the greyhound barks in the woodwork of our Great British Imagination. When did I hear a stand-up comic begin a gag—"The wife had gone to the totalisator window, when this punter beside me said... a trap number 4; absolute cert, I got it from the muzzle of..."

Since my own first broadcast talk about a night at the dogs, I have gone along to occasional meetings at various

tracks, and followed other people's writing. There has been precious little, but the odd documentary piece crops up in "serious" and up-market papers, sniffing "unknown Britain" and mopping up as much atmosphere as it can. Each one follows the same formula: 1. Did I surprise at the existence. 2. On such a scale. 3. How odd all the people look "normal". 4. How complicated the betting can be. 5. And how boring.

Most articles, I can tell, include checking with the "dog lobby" at the National Greyhound Racing Club (senior steward: the Earl of Westmorland). They emphasize that dogs no longer have a bad image. Razor gangs in dark glasses at a ponce's night out and nobbling and substitution are things of the past. The vet tests are stricter than for horses: true. Poor little dogs being used to bet on by all those spiv types: not true. The spivs are at the casino, and after two and a half years the best racers go to stud, and the odd-rans are found good homes as family pets. Every stadium is proud of its former greyhound's club.

Indeed the respectability of racing and a first visit to a warm and comfortable enclosure—£1.60—are a surprise. You sit, not stand, at a tablecloth-covered table, looking down on the fairy-like oval track. A fresh grapefruit comes with a red cherry in it and soup comes in a pot to be turned into the bowl before your eyes. Famous people are there. Frankie Howard, Dickie Davies, Ted Dexter, Peter Osagood have owned dogs. And another "waitress", pad in hand, always so discreet at the track, gives you a nod: "Any investments, Sir?"

How easy to forget the real purpose is behind you and beneath you and across the other side of the track at the popular stand (80p), and the rows of grubby totalisator windows. And in front, beyond your glass screen, right beside the track open to the elements, where the private bookmakers stand in camel coats on little wooden stools, making those tic-tac semaphoric signs to those unseen mate, palming out little cards like old-fashioned thin bus tickets with the race number, trap number and their telephone address—"Historians: Anarchy! London Eye"—nodding and nudging as they drop wadges of folding money into their leather bags. (Looks so vulnerable. Why don't people steal it?)

There are half-a-dozen London tracks. Walthamstow (with escalators),



Empire Stadium, Wembley, Harringay, Clapton, Calford, Wimbledon, White City—whose card includes the classic Spillers Greyhound Derby occasion; that drew 32,000 spectators in September, 1980. Some were in monkey suits, some ate jellyed eels, and the race was broadcast live on LBC.

Click at the turnstile and upstairs to the stadium concourse. Hundreds of people milling about as at a railway terminus, but not overcrowded. It never sways with people, no push-and-shove enthusiasm like other sports. Very mixed crowd. All popular classes, ages, sexes and races, styled jeans to suits. But keep themselves to themselves; betting people do.

I get no feeling of losing face, being just a casual punter. Never fear the tote. They are as happy taking 20p to win as £5 for a forecast and have windows specially for different amounts. I like the dog tracks, I must admit: if I have some-

one to meet I am not sure of, someone I might make a friend of, I may ask them out to the dogs. Stand at the snack bar. You can talk as you can't talk in a pub, let alone a disco. And unlike a proper restaurant, you don't have to be looking into another's eyes all the time.

The main event after all is not conversation. There are enough natural distractions—getting up to push your money through the bars at the tote window, like buying a railway ticket. Bells ring. Sometimes it seems all bells and bars—muzzled dogs in traps. Security guards downstairs. Never be frightened. And the races are nicely paced, one every 15 minutes. A time to watch, a time to brunch, a time to down half a pint, a time to study form, a second of excitement, a time to suck, a chance to celebrate with a brace of brandies my simple poor punter's prayer: "I hope to break even today: I need the money."

The seconds of excitement begin with an announcement on the tannoy. Kennel staff lead the dogs to their traps muzzled to stop any fighting. Soon as they put them in the yapping starts—the bay of the Hound of the Baskervilles, and the canine howls of hell from every doggy horror movie ever made, have nothing on the start of a greyhound race. From the downstairs paddock more dogs yap—in sympathy? Jealousy? How can I know?

The lights dim, and then an eerie sound grows like an Underground train rushing towards your platform and you know it's not going to stop. The sound is uncanny, like nothing on earth. Every-one stops eating and drinking and gasping away. The frenzied tic-tac men snap their bags. Tote windows shutter up. And as the whizz of electricity speeds the mock hare along its electric rail you could hear a cough drop in that fraction of a second before the hounds rush at 40mph and we cry for our colours. An enormous bawl and yapping of the human crowd. Twenty-five seconds and it's over.

No pomp. No pretence that you like to watch the pure joy of an animal's muscles strain. No horse accent in the place. No toffee noses.

Little wait for the final judge's results to be flashed on the electronic board in the centre of the stadium, and the staff make their calculations and the winning windows open.

There are 1,500 owners of registered racing greyhounds who keep their dogs at home and train them, and take them to a track and enter a race. Like everything else—first a country fair, then a flapper track, then if the dog is good enough an open meeting at the big stadium. Some business people buy a dog—you can pay 1,000 guineas and



more—through a stadium and a trainer. There are 300 professional trainers in Britain. The business owner will usually not keep his dog at home. It is stabled at the trainer's kennels and the owner pays the trainer.

One of the trainers—a full-time, self-employed occupation—at Wimbledon is Clare Orton. His father was a Norfolk man, small farmer Swaffham way, and they course hares as a hobby. "Five bob before lunch, five pound after."

Clare laughs, reminiscing about days that were poor but happy. "Father trained the hounds, and was the 'slipper'—the man who released the pin. You had two dogs on one lead and a pin you pulled to get them off at the same time. No traps in hare coursing. He had runners in the Waterloo Cup, and then in 1926 when dogs came on big and farming was poor he came to Wimbledon and helped train Mick the Miller."

Mick the Miller—the most famous dog of all time, now stuffed in the Natural History Museum at South Kensington. I've always wondered why this dog was such a success, so famous. His image to this very day is on the mosaic tiles as you cross at the main turnstile to Wimbledon. He was a household name, and why has there never been another dog like him?

"Well," said Clare, "he had a very photogenic owner—Mrs Arundel Kempton—often on the radio, *In Town Tonight*. And on television. Those were the glory days—everyone was on the bandwagon."

Mick the Miller was something more than a social phenomenon. Bred in Ireland by a Father Brophy, he won the London White City Derby twice—in 1929 and 1930. That is unusual—because if an owner has a Derby win-

ner, that's it: that's the ultimate. Put the dog to stud and earn yourself a fortune. Don't race it again. Mick the Miller also won 19 races on the trot, a record unequalled in the world until *Real Huntsman* did it in the United States in 1951. And the bitch *West Park Mustard* won at 20 consecutive outings in 1973 (mostly on the outside trap at the Empire Stadium). A dog I fancied in 1979-80—*Salina* (Crayford-based) won 11 on the trot—and that was last year's record. Sadly *Mick the Miller* was unable to transfer to the breeding paddock the quality he produced on the track and silver screen (Pathé Pictorial: British Movietone News). Though there were progeny no emminences came from his stud (1932-37).

Clare Orton puts his dogs into his old van. Moving backwards and forwards from his suburban kennel home to the paddocks of "the other Wimbledon". The stadium tried it once—advertising and the odd stunt to bring the Centre Court crowd across. It had no effect. Clare has a living. He is not on the staff, though 500 are at Wimbledon, working full-time or part-time (catering, cleaners, kennels and the totalisator). The financial arrangements as private as showbusiness—I bet. He still goes courting, following his father, occasionally up to Huntingdon. I dare say there are other interests. Maybe not. It's a life more than a living.

Once a week trainers bring new, doubtful and other dogs they want to pace to the track for a morning of trials. The vet and enough officials attend with stopwatchers. There's a duplicated "card" but no betting. The "hare controller" leans out of the roof-top window to gauge his electricity just right.

One dog gives up on the flat. Another won't jump a hurdle. One punter tries to

At the Wimbledon stadium, above, behind the scenes; above left, the runners are paraded before a race, below left.

go through the ground-level hole meant for the electric hare. It's a grey day. Like training sessions for any sport. No larking about, just getting on with the job. This is a business—routine to be got through. "Trouble with dogs? Oh, the trouble I have—with owners," says Clare. "They'll have seen a puppy in Ireland. You'll slip over, or phone a friend. It may be no good. They're sure it is—a sure-fire pup from a pal. The best owners are second-timers. Got rid of you, because they think they can do better. Then they come back to you." Tail between the legs? I asked jocularly. "No."

It was in London that the sport began in an organized way—in the back garden of a Hendon police officer, the Welsh Harp, in 1876 where, it was reported in *The Times*, "dogs chased a new mechanical arrangement". I suppose it must have been like the contraption we see today at a country fete, where away from the tents of pickled beetroot and home-made marmalade there is a length of wire across a field and a flapping handkerchief. Men appear with dogs and someone rigs an apparatus to an old car battery.

Another gymkhana sideshow is with an upturned one-wheel bicycle frame. Turn the pedals very quickly, and a rag on a wire nervously flaps up the track with the hounds yapping behind. You sometimes need to wave old bath towels to show them where to finish. Anyway it didn't catch on. Then, in about 1920 in the United States, a man called O. P. Smith got it organized—with mains electricity. And like low-brow newspapers



## Going to the dogs

and holiday camps it was a wild colonial boy who brought it back to the motherland—the Canadian Brigadier Critchley. In 1926, the year of the General Strike, he opened a track at Belle Vue amusement park in Manchester; 1,700 people turnstile-clicked at his first meeting. A week later the crowd was more than 10,000. Next year White City, London, opened and between 1927 and 1932 scores of tracks opened wherever there was a bit of flat land behind the gasworks. The new sport boomed like ten-pin bowls, or space invaders or even bingo in our time.

Local newspapers ran dog supplements. Dentists and publicans bought in. Overnight dogs became the second most popular sport in the land and a whole legend grew up—fed on meat pies and gin, and the dog that ran so fast it caught the hare and got electrocuted—impossible: the current is not strong enough.

There was the usual hooah and a Royal Commission and a famous legal test case, but by 1934 it was established that the on-course greyhound totalizator was legal—the first cash betting the British public could enjoy. Its unrivalled success was due to the fact that in those days there were no betting shops. The law said you could bet only at a racecourse. Horse-race meetings happened only now and then, here and there—generally in the country and in the daytime.

The bookie's runner was unreliable and illegal. So the dog track went through the legal loopholes like a dose of salts and gave the great British public what they wanted. In your town, at your convenience, at night in your free time, two or three times every week—and neither Mrs Grundy nor the police could stop the working man having his flutter. Fair and game.

In the beginning promoters tried to get as figureheads "people who matter" such as colonels on to the board—apeing the gee-gees—but they failed. Never to be a royal sport—unlike pigeon-racing—they then realized that if you got enough people it didn't matter that you hadn't the patronage of those supposedly important people. Just open the doors to the world at large and let them pour in—that was the attitude. Admission charges were kept low and, as with the bingo craze a quarter of a century later, the small punter was encouraged.

In his book *Diary of the Blitz*, Colin Perry records cycling through West London to find the road blocked—a river of men pouring into the White City stadium—"indomitable", he writes in his diary, that day. At the end of the Second World War, greyhounds rivalled soccer in attendances.

Clare Orton invited me to join him at Wimbledon for a Friday race night. "It's not the dogs I get trouble with—it's the owners. You'll see." I didn't, of course. He was too discreet, or too winning, a trainer for that. It was lively; very lively.



An enclosed stand at Wimbledon gives, typically, a comfortable view of the racing.

Every race night is special—the management like the palais de danse lay on something—a favour for the ladies or for a party from such and such a works. This night there was an open race for puppies sponsored by Marie and Joe Quinn.

Marie and Joe had put up £600 as first prize for the race that bore their name—"Quinn Puppy Oaks"—over 460 metres. That's a lot of money. Normally a winning dog's owner gets £23, £33, sometimes £60; the second £14—and all the others taking part (and finishing, I presume) get £12 or £8.

Heats had been run for the special event. Friday night—this was the final. The trap draw was done by Reg Potter of *The Sporting Life*. "The traps are important," said Clare. "At Wimbledon it's best to be on the inside or the outside—number 1 or number 6 come up with most winners." Always the same coloured little jackets the dogs wear, all over the country. Red for 1, blue 2, white 3, black 4, orange 5 and black and white stripes for 6.

Next race number 4 won. Trust a trainer! My fancy came third and that's money down the drain—unlike the horses a third brings you sweet Fanny Adams at the dog track. "Right," said Clare. He hadn't an entry in the Puppy Oaks, though he had in most of the ordinary races. In some he had two—out of six dogs running, two would be trained by Clare for different owners. The race-card tells the punters things like that: so much information, printed as tightly as *Old Moore's Almanack*.

For example, *Nimble Nicky* in the second race. Owners are Messrs D. Coek, J. Bedford and F. Chapman; was entered in a race on August 24 but told by the vet to go back to the kennels, reason not given. A reserve dog would have run in its place. *Nimble Nicky* returned a certified vet-fit racer on October 28.

Another dog had engaged in an open race at Slough the previous night. That is not illegal, but unusual. Dogs are allowed to race only three times in a fort-

night. And the details of a dog's performance at the last six outings are all recorded on the programme. Where the dog comes from is important. *Jo Sole* in the fifth race is progeny—"w. bk.d. *Sole Aim*—Ann J. May 77."

On November 5 *Small Drum* was found coughing—OK again November 12. One had a broken toe nail: OK now. Another "Off colour". Your admission receipt is the programme, so everyone will read the glory and the shame.

At the morning trials Clare had been informal—in a woolly and slacks. A man of average build, a natural man, like Val Doonican without the smarm and make-up. Now it is Friday night and Clare wears a suit. He is sitting on his own, to all intents and purposes, in an inconspicuous, quiet part of the grandstand near the staircase up from the paddock. After every race he'd excuse himself and move nimbly through the crowd to a downstairs bar to see somebody. I couldn't always follow him. Across to the posh tables. Down to the trackside. I didn't always have a camera, the courage, or the gall. I'd my own bets to worry about. But every interval he was off and I'd watch... I'd like to watch him weave his way to some ice-bucketed table. A little ear-bending. An opening of the hands, a sympathetic shrug of the shoulders, a nodding wisdom from the head. Very busy—and it's all almost serious.

His manner? Where had I seen this style before? The job foreman at a busy works; head mechanic in a garage; architect on site; an ambassador at a party—no not an ambassador; there's a calm to him—the Secret Service, more like. He's not moving from table to table to impress. Like an ace hustler at a bar, he has the assurance of a take-it-or-leave-it craftsman. One of those men with 100 things to think about and always time for you, but not for long.

Betting's against the rules—for trainers. "Last time I bet was at Gloucester, before the National Health Service. The wife had hospital bills and I thought—in the sticks. I was young and

hard up. I needed the money. I was with a pal, and there was a dog we knew—for certain it'd either fight or win. We couldn't lose. If it fought, the race'd be abandoned so we'd get our money back. Anyway it fought—pinned another dog to the fence, but it was under new rules. The judge wouldn't abandon the race. Declared first past the post winner, and I lost £50. I have not bet since then."

At the end of the night, when the bends get churned up a bit—what do I fancy: what about yours? "Well: good at 660. Nothing better," he says of one of his dogs—"but too short a distance, this one: 460 metres."

I don't back it, it wins. I back it and it doesn't win. I back *Powerful Speech* because I like the name, and it says in the card that when it raced on August 20 it couldn't finish. No dog could—because "hare stopped: first bend." Everybody gets their money back? "Yeah," Clare laughs. "It was an accident."

The last race, the 10th, a Clare-trained dog wins—*Final Purchase*—congratulations. "Yes, it's an honest and genuine dog that." What do you mean by honest and genuine? What makes a dog... I was going to ask—but Clare was gone again. Weaving adroitly against the rush for home. Somebody to talk to. Patting down troubles. What can trainers feed their owners on?

The British system is a manifest injustice. The bookie advances—with telephone, the silicon chip, television and the general decline of the country's public life. A bookmaker's future looks roses all the way. And when they come to the dog track, they're governed by 1934 rules—which mean they pay just five times the normal admission charge and can open a book. The track management have to grin and bear it, while track expenses increase. The stadium can't afford to pay out as much as the private bookie. The stadium tote now deduct between 15 and 17 per cent before the punter gets his winnings—to help pay for the track. The private track-side bookie doesn't have to do that. He can offer a better price, and more and more the punters bet with him.

In 1979 about £650 million was bet on the dogs. Of this, £450 million was at off-course betting shops where the sport gets back nothing except on Bookmakers Afternoon Greyhound Service days. Of the £200 million bet on-course, £120 million was placed with private bookmakers at the track-side and only £80 million on the official stadium totalizator.

The British punter is no fool. He was trained on the greyhounds, being able to bet on any combination, supposedly the most sophisticated betting in the world. He became noted for shrewdness—unlike the filler-in of soccer pools. And there still is big money for small stakes to be won at the dog track. The night I was at the Puppy Oaks at Wimbledon, it was announced on the tannoy: "£358 are the winnings on a double forecast [that is for a 20p unit ticket]. "In view of the large amount, the pay-out will be at the security window downstairs." ●



## Causing history to be rewritten

by Robert Blake

### British Intelligence in the Second World War, Volume 2

by F. H. Hinsley, with E. E. Thomas, C. F. G. Ranson, R. C. Knight  
HMSO, £15.95

This important volume which covers 1941-43 is, alas, extremely dry—indeed, as the Mouse in *Alice* reading from a history book to the bedraggled creatures observed, “the driest thing I know,” and the Mouse went on: “William the Conqueror, whose cause was favoured by the pope, was soon submitted to by the English, who wanted leaders and had been of late much accustomed to usurpation and conquest. Edwin and Morcar, the earls of Mercia and Northumbria...”. At that moment, it will be recalled, the Lory said “Ugh!”. The style of Professor Hinsley and his team is similar. “In November ‘C’ granted this demand which was supported by the AI and MI sections at the SIS. But the new system proved to be no easier than that which it replaced—not least because the senior AI and MI officers at GC and CS began to quarrel with each other as well as with the administrator.”

The Mouse’s book did at least give one the names of the earls of Mercia and Northumbria. It is hard to understand the anonymity exercised both in this and in the preceding volume. No doubt there are a few instances where security requires it even now, but the name of “C”, Sir Stuart Menzies, has repeatedly appeared in print elsewhere. Official histories are of course not written for the general reader and can scarcely be expected to find their way, like Macaulay’s first volume, on to every young lady’s dressing-table. Nevertheless other official historians of the war, like John Ehrmann and Michael Howard, have managed to be much more readable.

The desiccated presentation is the more regrettable because the information buried in these arid sands is of quite extraordinary interest. It is not too much to predict on the strength of the first two volumes—there is a third to come—that the entire history of the Second World War will have to be rewritten in the light of what they reveal about the amazingly successful operations of the various branches of British Intelligence. The authors cannot be too highly praised for their scholarship, thoroughness, judgment and impartiality. In some ways it is a pity that the official history of the campaigns could not have been postponed, alternatively that the declassification of “Ultra” and “Sigint” (Signal Intelligence) could not have been brought forward far earlier. But one can see the argument for going ahead while the survivors could give their story, even though their stories were not always ac-

curate, as this book shows.

The generals whose reputations are most damaged by the revelation of the immense amount of knowledge provided by decrypts of German messages are those involved in north Africa. In the battle of “the Cauldron”, June, 1942, General Ritchie knew that Rommel intended to stand firm behind his “screen” of 88mm guns hoping for a British tank attack. Ritchie obliged with three attacks in which he lost nearly all his armour. In “first” Alamein Auchinleck was so well informed about Rommel’s exhausted condition that it is hard to see why he could not have destroyed the Afrika Corps. Montgomery comes no better out of the pursuit which followed “second” Alamein. He had ample information about Rommel’s plans and the parlous state of his retreating forces but hypercaution stopped him exploiting it. However one should not concentrate only on failures to heed intelligence reports. There were far more cases of the knowledge being used to excellent purpose.

The book rehabilitates one important figure. The First Sea Lord, Admiral Sir Dudley Pound, has often been blamed for disregarding the crucial decrypts when on July 4, 1942, at 21.36 hours he ordered the ill-fated Arctic convoy PQ17 to scatter and its escort of four cruisers to withdraw because the *Tirpitz*, known to be at Altenfjord, might sail out and destroy every ship including the escort. The result was one of the great naval disasters of the war: 24 out of 37 ships were sunk by U-boats or aircraft, and the subject has been one of bitter controversy ever since. Professor Hinsley, who was himself at the time chief of naval intelligence at Bletchley, gives a most interesting account of these tragic events. Commander (later Vice-Admiral) Denning, brother of the Master of the Rolls, who was in charge of interpreting the German naval decrypts, was right in believing that the *Tirpitz* had not yet sailed when Pound’s order was given. But he could not adduce positive evidence. Nor does it follow that if Pound had believed him the convoy would have been saved. The *Tirpitz* did not sail because German intelligence muddled the PQ17’s escort with the far more formidable Home Seas Fleet, in reality 500 miles away. By next day that problem had been solved. The *Tirpitz* did sail and Pound would have faced the same dilemma. The *Tirpitz* withdrew only because U-boats and aircraft had already almost obliterated the convoy. If Pound had believed Denning and if his reaction had been to order the convoy to reverse course the disaster might have been averted, but there is no reason to think that he would have done so, and Churchill would have been furious if he had. This is a book which requires most careful study by all who are interested in the Second World War. It is admirably produced and cheap at the price. It is a pity that it makes so few concessions to the reader.

## Recent fiction

by Sally Emerson

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John Murray, £6.95

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Thomas M. Disch and Charles Naylor  
Hutchinson, £7.95

As usual, Mary Renault moves her characters skilfully across a chess game of the past. This time it is the struggle for power after the death of Alexander the Great that provokes the subterfuge, the poisonings, murders and rituals. After the death of Alexander’s friend and reputed lover, Hephaestion, Alexander dies of a fever without having named an heir. Competitors for the title of king include Alexander’s half-witted brother and his two unborn children. The mother of one promptly kills off the other, leaving only the one child to contend with.

The generals who had been united by the powerful presence of Alexander now jostle bitterly for the glory available to the man or woman who wins the prize of Alexander’s empire—half the world. The battles and conspiracies take place across Asia, Persia, Egypt and Greece.

Mary Renault has created some memorably sympathetic characters as well as some villains. There is Alexander’s faithful Persian lover Bagaos, previously the lover of Darius. The handsome Persian boy mourns Alexander’s memory while the others squabble. Philip, Alexander’s half-witted brother, is another character set apart from the power-hungry murderers and murderesses. When he is told that an assembly is to be held the next day to decide the kingdom’s affairs and that he, King Philip, would no doubt wish to attend it, Mary Renault writes, “Philip had been building himself a little fort on the floor, and trying to man it with some ants who persisted in deserting”.

The 16-year-old wife of Philip—who has Alexander’s blood in her veins—tries to take over the soldiers and the running of the empire with her bravery and spirit. Like Joan of Arc she wears men’s clothing to win her soldiers’ respect.

As the lesser individuals fight in the long shadow of the dead Alexander, looking up at him and admiring, the sense of what Alexander was—what he achieved, what he stood for—becomes clearer.

*Funeral Games*—entitled after the games held when Homer’s heroes fell and the warriors still alive raced and wrestled for rich prizes to honour the

dead—has the spirit and pace which make all Mary Renault’s historical novels well worth reading. It lacks, however, the sense of myth and legend, the blend of god and man, that make *The Bull from the Sea* and *The King Must Die* the masterpieces they are. Mary Renault knows her way well across the ancient world and has that rare ability to make it real for the reader, as well as dramatic.

In 1857 the heroine of *Zemindar*, Laura Hewitt, travels to India with her cousin Emily and her cousin’s husband Charles, with whom Laura is in love. She is trying hard not to show it. The party stay on the large farm of Zemindar belonging to the novel’s hero, Oliver Erskine. Before long we are aware that Oliver is falling in love with the strong-minded Laura although, in the very best romantic tradition, it takes a long time for her to realize what is going on. When she does, she has to choose between Oliver and Charles.

Valerie Fitzgerald has won the 1981 Georgette Heyer Historical Novel Prize and no wonder. This monumental saga, which covers one dramatic year’s worth of love and trouble, is steeped in knowledge of India and describes with vitality and colour the eruption of the British mutiny and the five-month siege of Lucknow. One of the great pleasures of historical novels is the information which is tucked into the entertainment, and there is plenty of detail about India, its history and its customs, here. But the love interest remains strong throughout. A warning: the novel is 800 pages long.

Another expansive tale of love and adventure in foreign lands is *The River Running By*, a family saga set around the British port wine colony by the side of the Douro. Guilt, sin and incest dominate the story, which commences in the 1920s and spreads to the 70s when the sins of the past finally take their toll while virtue is rewarded. The heroine is the Portuguese fish girl who is raped within the first few pages by the main male character, British Bobby Teape. Later she comes to work for his wife as a maid bringing the child he mistakenly thinks is his.

The background to this confident, well-written saga is Portugal in upheaval. This time the information which goes with the adventure covers Salazar’s régime, Goa and Angola. But what remains in the mind are the strongly delineated characters and their fates. However much members of the British community keep up appearances and parties, the older world of Portugal and superstition have a way of catching up with them.

A more literary achievement in the field of historical fiction is Thomas M. Disch’s and Charles Naylor’s excellent *Neighbouring Lives*, which interweaves the story of the Carlyles and their neighbours and friends. It blends biography and invention remarkably well. *Neighbouring Lives* was published a few months ago, but should certainly not be missed.



## A proper study of mankind

by James Bishop

**The Dictionary of National Biography 1961-70**

Edited by E. T. Williams and C. S. Nicholls  
Oxford, £40

We associate the 1960s with youth, originality and vivacity. This volume of the *Dictionary of National Biography*, which contains the biographies of 745 people of British nationality who died between 1961 and 1970, reminds us that the swinging decade also brought the deaths of a great many distinguished men and women. It is inevitable, since death is the essential requirement for entry into this exclusive and valuable work of reference, that it will have a rather dated air, and few of those whose lives are recorded in this volume had any direct influence on the 1960s.

Those who were young enough to have done so included two politicians—Hugh Gaitskell and Iain Macleod; Gaitskell had every expectation of becoming Prime Minister, and Macleod died shortly after being appointed Chancellor of the Exchequer. There were also two writers—Ian Fleming and Joe Orton; the comedian Tony Hancock, who killed himself in 1968; and the racing driver Jim Clark, who was killed in a minor Formula 2 race in the same year. It is perhaps more than coincidence that the biographies of these men have an impact that is sometimes lacking in the others.

Most of those who died in the 1960s lived their three score years and 10, some of them a good deal longer, so the period most under review runs from the 1930s to the 1950s, when these men and women were at the height of their power and influence. Dominating them all, of course, was Churchill, whose biography, contributed by the senior editor, Sir Edgar Williams, is by far the longest in the book. Even so it runs to only 22 pages out of more than 1,000, and it is a measure of Churchill's stature and of the length and variety of his career that in the context of this volume it seems no more than barely adequate. Many of the commanders who played their part in the Second World War under Churchill's leadership, including Alanbrooke, Alexander, Cunningham, Slim and Tedder, are also commemorated in this volume, together with politicians such as Attlee, Morrison, Woolton, Beveridge and Monckton, a notable sprinkling of civil servants and two distinguished servants of intelligence—A. G. Denniston, whose work in supervising the Government Code and Cypher School and its mastery of the Enigma machine has only recently become public knowledge, and Sir Stewart Menzies, who was head of the Secret Intelligence Service and Den-

niston's boss, and whose biographer in this edition is not identified.

There are many distinguished names in other fields. They include the philosopher Bertrand Russell and the writers T. S. Eliot, Aldous Huxley, Evelyn Waugh, E. M. Forster, Somerset Maugham, G. M. Trevelyan, two Sitwells (Osbert and Edith), Harold Nicolson, Vita Sackville-West, John Masefield, Herbert Read, Sean O'Casey, Vera Brittain, Ivy Compton-Burnett, Louis MacNeice and C. S. Forester. Beecham, Barbirolli, Sargent, Eugene Goossens and Myra Hess lead the musicians. Donald Wolfitt, George Devine, Vivien Leigh, George Formby and Bud Flanagan represent stage and screen, Augustus John leads the artists, while Hammond, Hobbs, Barnes, Warner and Worrell are a formidable group of cricketers. The largest professional body represented is the scientists, and it is sad that in many cases the explanation of their achievements will remain obscure to all but their fellows.

When the *DNB* was founded in 1882 by George Smith he declared that it should supply "full, accurate, and concise biographies of all noteworthy inhabitants of the British islands and the Colonies (exclusive of living persons) from the earliest historical period to the present time". The dictionary pre-1900 is now sold in 22 volumes, and thereafter it has been continued in decennial volumes. The task of the editors of each edition is unenviable. Within the 10 years allotted to them they must make a selection that must stand the judgment of history and of their contemporaries, and then find writers who have knowledge of their subject but not so much as to have lost all detachment. Authors, too, have a problem (and here I must declare an interest, as I am one of the 611 contributors to the present volume), for it is not easy to present, in what is usually a short article, a fair and balanced portrait that is also a judgment, and perhaps even a final judgment, on the subject. The first editor, Leslie Stephen, had valuable advice for his 19th-century writers: eulogy should be kept within bounds, and the biographies should be readable as literature.

The advice remains sound, and has generally been taken. Many of the contributions in the new volume are well written, few are embarrassingly eulogistic. It is the custom for the authors to refer, at the end of their contribution, to their sources, and many add that they have private information and personal knowledge. In such circumstances words are chosen with care, and where it is necessary to criticize it is usually done with understanding of the subject's predicament—even, as in at least one example, in the case of criminals. Those looking for hatchet-jobs will be disappointed; the *DNB* is not unfair, and does not draw blood. Perhaps on occasion it is too cautious, but if this edition errs in that respect it is an error on the side of humanity.

## Excavations at Ostrakine, Part I

by Eliezer D. Oren and Martha A. Morrison

In the first of a two-part article the authors describe recent archaeological excavations in the Byzantine city of Ostrakine that have helped to define its nature and size and the interaction between pagan and Christian influences.

Just 70 metres north of the large basilical church in Ostrakine, another church was found by a team from Ben Gurion University. Completely occupying one of the islands in the midst of the marsh, this extraordinarily well preserved church represents an important public edifice. Its foundations, which were laid in two steps in a foundation trench, are now partially beneath the water table. The layer of marine deposits, including sea shells, that rests on top of the ancient sand dune up to the foundation walls attests to the periodic flooding of the site by the sea. Above the foundation the church walls, which are still standing to a height of 1-1½ metres, give the plan of the structure.

The ground plan of the building and the nature of its artifacts indicate that it was built during the fifth century AD at about the same time as other churches and a monastery and during Byzantine Ostrakine's period of prosperity. Because the plan of the church was neither remodelled nor expanded during its period of activity, it provides valuable evidence for the early phases of Christian architecture. Like many of its contemporaries throughout the eastern Christian world, it is oriented on a longitudinal axis and includes certain traditional elements: an atrium, a nave with side aisles and, on the eastern end, an inscribed apse flanked by two side chambers. Although the organization of these features varies in the structures of this period, this church is distinctive because it is somewhat broader in proportion to its length than usual.

The atrium of the Ostrakine church has a central and two side doors. The wooden door sills are still in place and the remains of iron fittings and carbonized wood indicate that wooden doors attached with iron pivots could be bolted with iron bars. The area of the atrium is divided by a series of columns and L-shaped piers. Judging from the large quantities of charred beams, clay roofing tiles, including headers, and parallels drawn from other such structures, these supports probably upheld the roofs of the porches that enclosed a central open space. In the southern section of the open court there was a 1-metre-deep well sunk in the stone floor.

In the main portion of the building the nave is divided from the aisles by two rows of columns that rest on square

bases and carry marble Corinthian capitals. The two columns closest to the altar are of marble and the others of beachrock. These columns carried a series of stone arches which raised the roof over the nave which undoubtedly was lit by clerestory windows. At the eastern end of the nave a raised platform represents the *bema* on which four small marble columns supported the *mensa* and four others the *ciborium*. The *bema* was surrounded by a marble screen decorated with carved crosses, wreaths and other designs. Although the floor of most of the church is beachrock, the area around the altar is paved with marble slabs. In one section certain motifs—an eagle supporting a medallion encircling a Greek cross, an amphora with acanthus leaves supporting a similar medallion and a rosette—are carved in the marble. Typically of the period, similar motifs are found elsewhere in mosaic floors and carved in stone. It is possible that these specially marked slabs covered a crypt under the floor, but the high water table prevented further exploration.

The clustering of marble columns, capitals, pavements, screen and other fixtures around the altar reinforces the orientation of the worshipper to the altar area. In the indirectly lit interior of the church, the glitter of polished marble would underscore the holiness of the altar and its ceremonies. It is a tribute to the faith and testimony to the wealth of the early Christians of Ostrakine that they imported their materials from long distances at high cost in order to decorate their church suitably. The marble, for instance, derives from Aswan, Turkey, Greece and Italy.

Behind the altar the well preserved inscribed apse surrounds a three-stepped *synthronos* used to seat important celebrants of the ceremony. On either side of the apse a series of steps leads from the aisles to two small rooms—perhaps the traditional *prothesis* and *diakonikon*. On each of the upper steps two columns topped by Corinthian capitals stood in the doorway. This type of apse and side chamber construction is common in the Negev, Egypt and Syria. However, the southern chamber includes certain features that distinguish it from its contemporaries. The remains of columns suggested that it was divided into two





The excavated church at Ostrakine, thought to have been built in the fifth century AD. Left, a pottery bottle and bronze lampstand were among many artifacts discovered. Below, a marble slab found near the altar.

areas in the manner of chapels and baptisteries elsewhere. In addition two basins, one set on an octagonal slate base and the other with bronze legs, were found in the room.

Most important, against the back wall of the room a raised step and stone ossuary formed a reliquary, the spiritual focus of the church. The ossuary contained two sections of thigh bone, apparently of one of the early saints or martyrs, and a large bronze pin. The reliquary was covered by a beautifully worked alabaster bowl perforated in the centre to receive a handkerchief soaked in oil. At a later stage the reliquary was covered and cemented with large stone blocks and topped with a marble slab, perhaps an altar. From this slab four columns projected and they may once have supported a *ciborium*.

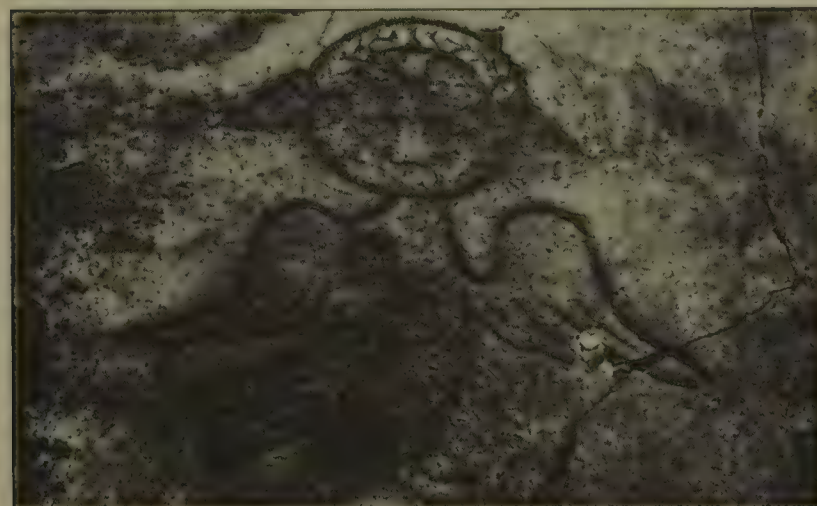
The room also contained many objects of bronze, including chains for lamps and incense burners. The appearance of the reliquary with its own altar in a secondary chamber rather than in the area of the main altar, and the incorporation of what appears to be a baptistery in a chamber flanking the apse, may point to certain changes that were occurring in the liturgy during the Early Christian period. Taken in connexion with the possible existence of a crypt near the main altar, this chamber might provide evidence relating to the development of *martyria* in the churches of this period. The northern room, on the other hand, appears to have been used as a repository. It yielded a large collection of pottery

vessels as well as an elegant bronze jug whose handle is topped by an animal figure. Behind the apse a small room contained an exceptionally large collection of glass vessels, including tall, footed glass lamps.

In the last phase of the church, the atrium underwent numerous changes. Additional partition walls were constructed and cooking and storage facilities were installed. In particular, the central court was enclosed and a baked-brick oven with deep recesses was constructed. In this area cooking pots were found scattered over the floor, together with a vessel containing snails next to the oven. The finds in the main hall and aisles were a combination of artifacts associated with both the church's original function and its last phase. Distributed through the nave and aisles were hundreds of storage jars, facilities for baking and cooking and a large collection of bronze objects, including oil lamps with decorative crosses, scales and a weight in the shape of a baboon. Many of the bronze containers still held the remains of carbonized sacks and ropes. Mixed in with these finds were chains, and three heavy lead pipes over a metre long. Of special interest are marble objects, kohl sticks, medallions with crosses, "Persian" oil lamps, an oil lamp in the shape of a fish, and even a carved leg of a wooden table or chair. In the gap between the stone slabs of a bench two gold coins were discovered: one of the Byzantine Emperor Heraklios, minted at Nicomedia between 613 and 641, and the other of Constantine IV, minted at Constantinople between 668 and 685.

Throughout the building charred beams, shattered clay roof tiles and a thick layer of ash testify to the conflagration that ruined the church. But though it was located on the route of conquest it was not destroyed during the Sassanian (Persian) invasion (AD 616-622), when many churches in Palestine and Egypt were put to the torch, or during the campaign of Omar Ibn el-As in July, AD 638, when he crossed the Sinai on his way to Egypt.

Instead at Ostrakine, as in other sites including Shivta and Nitzana in the Negev, the Christian community was not dispersed during the Arab conquest and continued to perform its ritual for decades. The latest coin from the church, that of Constantine IV, testifies that for more than 30 years after the Arab conquest the building was respected as a place of worship. Although many domestic installations were constructed within the church, the furniture, altars, screen carved with Christian symbols and the like were all left intact. It is likely that the changes and additions in the church are related to the Omayyid campaigns in this region. The church may have served as either a barracks or a place of refuge for the local population during its last years, and its destruction by fire may have occurred in the course of the campaign of the Omayyid Meroen in 684.





## The alternatives to Reagan

From M. J. Steadman

Dear Sir,  
I bought a copy of your September issue and found various interesting and enjoyable things in it. But on reading your "Comment", "When our defence is unsure", I was taken aback at the degree to which you seem to be reflecting the views of the Reagan administration, with no reference to alternative opinions.

I was thinking of statements by people highly qualified to speak on the reality of the military situation, such as Dr Frank Barnaby, at present Director of the independent and widely respected Stockholm International Peace Research Institute: "It certainly cannot be shown that the West is generally militarily inferior to the East." And, "The real reason why new types of nuclear weapons are being or will be deployed in Europe is that military technology has made them available. And once available, politicians cannot resist the very strong pressures that build up for their deployment."

I should also like to quote from Professor Sir Martin Ryle, FRS (Astronomer Royal and Nobel prize-winner for physics), because what he says has particular relevance to that claim that we need the neutron warhead to stop Russian tanks: "A conventional

war relies on tanks and other vehicles and on aircraft, and these are now extremely vulnerable to the small, cheap and devastatingly accurate TNT-armed missiles which have been developed during the last 10 to 15 years... Thus for the first time an invading force using conventional armaments *could* be stopped—and with little damage to the civilian population—in a way which gives every advantage to the defender." Both these statements come from recently published material, based on up-to-date research.

Lastly I should like to draw your attention to the speech given by Lord Mountbatten at a meeting of the Stockholm Institute at Strasbourg in May, 1979. It is a powerful and moving plea for efforts towards nuclear disarmament instead of the continuing arms race, and for the banning of tactical nuclear weapons. He said: "I cannot imagine a situation in which nuclear weapons would be used as battlefield weapons without the conflagration spreading... Wars cannot be fought with nuclear weapons... There are powerful voices around the world who still give credence to the old Roman precept—if you desire peace prepare for war. This is absolute nuclear nonsense and I repeat—it is a disastrous misconception to believe that by increasing the total uncertainty one increases one's own certainty."

It does not seem in the least odd to

me that the addition of another weapon like the neutron warhead to the world's terrifying arsenals should cause public concern. What does seem odd, and a matter for shame, is that the considered statements and warnings of some of our own most distinguished men should go unrecognized and disregarded.

M. J. Steadman  
Saffron Walden  
Essex

## Samoan independence

From Rev R. H. Hambly

Dear Sir,  
Thank you for the Commonwealth profile in the September *ILN*. I have just a small criticism of your fact sheet, which I would rather expect you to get right in every detail, since the information must be readily available from many sources.

Western Samoa gained its independence in 1962, and it is a pity for the *ILN* to deprive the first independent Polynesian nation of eight years of its freedom. The actual date of independence was January 1, but because that falls in the rainy season the annual celebrations are always held during the first three days of June.

I and my family were happy to experience six such anniversaries while we lived in Western Samoa, and would just like to put the record straight on behalf of all our Samoan friends.

Rev R. H. Hambly  
Birkenhead  
Merseyside

*We apologize for the error. The date we gave was the year Western Samoa joined the Commonwealth.*

## Stansted deviousness

From Dominic Leahy

Dear Sir,  
Congratulations on the front cover of your September issue: not only is it spectacular as you clearly intended it to be, but it uses a unique photograph.

The jumbo jet depicted in the act of striking the chimney pots from one in a row of cottages has obviously just taken off from the new (and hitherto secret) third London airport at Dunmow. I was disappointed to find no reference to this in John Winton's article.

I find it hard to believe that the aircraft can have come from Stansted because the cottages are over 2 miles from the end of the runway and lie at right angles to it.

Yes, I know it was really a montage because it has been done before in the same way. But was it not a little dishonest not to point this out? I think this was a piece of deviousness which detracts from the otherwise impartial treatment you gave to this issue.

Dominic Leahy  
Head of External Relations  
British Airports Authority

London SW1

*We are pleased to learn that Mr Leahy recognized that the cover was a montage, and trust that other readers also understood this. No deviousness was intended.*

## Unpardonable discrimination

From members of the Senior Sixth of Christ's Hospital, Hertford

Dear Sir,  
Referring to the September, 1981 publication of the *ILN* ("Calendar" and "London Miscellany") we should like to inform you and all readers that the Christ's Hospital "Blue Coat" boys' march actually consists of approximately 200 boys and 60 girls.

The girls have as long a tradition as the boys but the schools are situated on different sites, the boys at Horsham in Sussex, the girls at Hertford. We admit that we are no longer attired in the 16th-century dress worn by our predecessors but were greatly astonished to discover that we had undergone a sex-change.

Jo Kibble, Siân E. Britton, Veronica Brown

Christ's Hospital  
Hertford

*We regret the confusion. Had we known that the girls were taking part we would have said so.*

## British earthquakes

From Dr C. W. A. Browitt

Dear Sir,  
The Global Seismology Unit of the Institute of Geological Sciences is currently working on a study of the history of British earthquakes. To this end we wish to examine all the possible sources of information on the felt effects of earthquakes in the UK. Much information on this subject is contained in very obscure references, some unpublished, others of a kind in which one would not normally expect to find details of earthquakes.

We would therefore like to appeal to members of the public, and researchers in all fields, to forward us details of documents known to contain descriptions of earthquake effects felt in the UK in historical times, especially from unlikely, out-of-the-way or unpublished sources. Please address correspondence to: UK Archives Officer, Global Seismology Unit, Institute of Geological Sciences, FREEPOST, Edinburgh EH9 0LX (no stamp required).

Dr C. W. A. Browitt  
Head, Global Seismology Unit  
IGS, Edinburgh

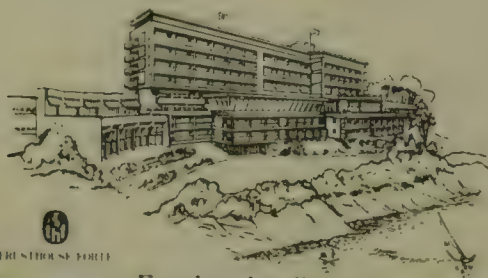
### Correction

The reference to Mrs Sirimavo Bandaranaike in the "For the record" entry of August 12, *ILN* September, 1981, should have described her as former Prime Minister of Sri Lanka.

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# mexico



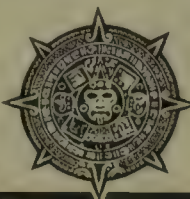
## fascinating, many-faceted mexico

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# Ancient and modern

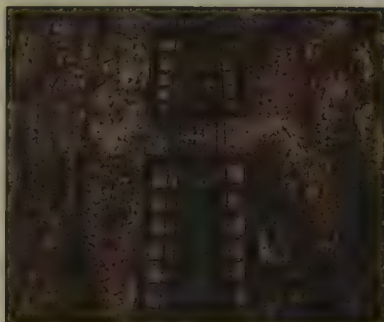


by Ursula Robertshaw

Noel Dyrenforth is Britain's leading exponent of the ancient art of batik—ancient, that is, in the East Indies from whence it originated more than 1,000 years ago but practised in Europe only since the 16th century, when it was introduced there by the Dutch. It is a wax resist process of considerable technical complexity and most practitioners have been obviously inspired by the tight traditions of its eastern origins. Not so Noel Dyrenforth, whose work is unmistakably of this age and whose inspiration is eclectic.

Dyrenforth was born in London in 1936. He studied painting and drawing but has worked in batik since 1962. To the methods of the original craft, wax painting on to cloth and dip-dyeing, he has added spraying or throwing paint, and he also uses his fabric in pleats or rolls, or mounts loose flaps of it in strips, to achieve three-dimensional effects. The subject matter is abstract but sometimes evocative. His *Winter Sky*, for example, suggests birds flying high over a landscape that includes a river, wind-swept grasses and rain.

Dyrenforth tends to work on a series of panels with a similar theme, refining and exploring his ideas in successive pictures until the concept is worked out, for a time at least. Currently he is, he says,



entering a Japanese phase, with the Japanese helmet as a dominant motif. Dyrenforth is convinced of the need "to leave a part of the picture empty, providing a void into which ideas may flow, or from which ideas may escape". It is part of a paring away process to which the series method of working satisfactorily lends itself.

Dyrenforth has come to the point where he is in complete command of the craft side of his chosen medium and is prepared to let the materials introduce their own effects. Control is firm but not rigid, rather like that exercised by a master of glass such as Sam Hermann.

The artist has been given many exhibitions in Britain and abroad. This month, from November 22 until December 24, his batik is to be seen at the Prescote Gallery in Cropredy, near Banbury in Oxfordshire. Panels sell between about £350 and £500; smaller works cost less ●



Top left, *Winter Sky*; top, *Exhale II*; above, *Plant Life*. All 122 by 95 cms. Left, detail from pleated hanging, *Gateway II*, 170 by 140 cms. All made in spring, 1981.

PHOTOGRAPHS BY JOI LIDGIAN





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## GARDENING

# Adding a touch of mystery

by Nancy-Mary Goodall

Everyone has a private vision of their ideal garden, perhaps their own garden as it might one day be, and for every dream garden that lies in full view there must be 10 that are secret and enclosed. We tend to conjure up a personal territory, leafy, flowery and comforting; but when we wake up from this daydream and look around we see walls and drainpipes, sheds and fences standing stolidly four-square, defining what is, after all, a pretty small space. We cannot begin to produce the longed-for touch of mystery until we clothe the walls and disguise the boundaries, drape the fences with curtains of greenery and put some kind of horticultural blanket over that unprepossessing shed.

The first questions that arise are which climbing plants to choose and where each one should go. Climbers are not all alike—there are great variations between what each will and will not do, the height and speed with which they climb, the conditions that they need if they are to succeed. At the last Chelsea Show Notcutts, the tree, shrub and plant nurseries of Woodbridge in Suffolk, had an original idea for their stand. They built an arrangement of walls facing in all directions and displayed climbing plants against them. The object was to show the aspect that each particular climbing plant prefers, and that no matter which way a wall faces, there is a climber that will cover it. Notcutts back this up with one of the most informative catalogues on the market, telling you, among other things, which climbers are self-clinging, which need a support, and which are really shrubs that can be trained against a wall.

A garden is full of microclimates. On a south-facing wall, even if it is the northern boundary of your garden and providing it is not shaded by trees, you can grow exotic, sun-loving climbers. The wall protects plants against cold winds from the north, catches the sun and holds the heat, which it continues to give out during the night. It seems to me a waste of a favoured position to grow tough, ordinary plants on a south wall when they will grow well elsewhere.

Here is a short list of unusual plants that should do well against a south- or south-west facing wall. *Fremontodendron californicum* has large, yellow flowers from May to October; try to get the best form, Californian Glory. To set this off you might plant *Abutilon vitifolium* with greyish, vine-like leaves and mauve flowers, like mallows, *Sun-tense* being one of the best. There are little red, yellow and black lanterns on *Abutilon megapotamicum*, which is something of a plantsman's plant and does not grow very tall, and a wealth of mauve, yellow-centred potato flowers on *Solanum crispum* Glasnevin which, if dead-headed, continues flowering for months.

For sheer show I like the brilliant orange, late-flowering trumpets of *Campsis grandiflora* which rampaged over the south-facing bay window of a house I had in Bath—the best form is Madame Galen—and the lobster claw, *Clianthus puniceus*, from New Zealand; the name Red Cardinal warns you how bright they are.

Walls tend to be porous; they suck moisture out of the soil which, near walls, therefore tends to be dry. Walls also stop rain falling close to them on the leeward side; even after a deluge with driving rain from the north the soil close to your south wall may not be as damp as you think. For this reason it is important not to plant climbers tight against walls but to set them as far out as space permits, ideally 12-18 inches, and then train them back.

Before planting a climber the soil should be as thoroughly prepared as for a shrub; it should be dug over deeply and moisture-retaining peat, manure, compost or the ground-up bark of trees, now sold as Forest Bark, should be added. A fence will protect climbing plants to a considerable extent but if there is a hedge or large tree on the other side remember that these also take moisture from the soil and may even send their roots just where you want to plant.

East walls get the morning sun but can be cold and are best planted with climbers that you know are reliable: roses, clematis, summer jasmine, honeysuckles and so on. West and south-west walls, which get the evening sun, create a kinder environment and take many interesting plants. I would suggest *Actinidia kolomikta*, a twiner which develops extraordinary leaves that look as if they have been dipped half-way in pink and white paint; or the golden hop, *Humulus lupulus aureus*; or the passion flower, *Passiflora caerulea*; and all the different forms of wisteria, of which the white form is *Wisteria venusta*; the more delicate forms of clematis and fruiting vines.

North walls present little problem. The climbing hydrangea *Hydrangea petiolaris* is well known as a reliable north-wall climber and is self-clinging; so is ivy, a fool-proof north-wall plant which need not be dull if you use variegated kinds. Yellow winter jasmine will flower on a north wall, so will *Clematis montana* and several of the most powerful roses including Mermaid and Alberic Barbier. You could try the yellow honeysuckle, *Lonicera halliana*, *Parthenocissus quinquefolia* or Virginia creeper, or *Polygonum baldschuanicum*, the Russian vine, any of which would also make short work of engulfing a shed.

Many shrubs and small trees look well trained against a wall, for example red-berried firethorns, cotoneasters, flowering quinces and blue-flowered ceanothus; or you might want to try wall-grown fruit

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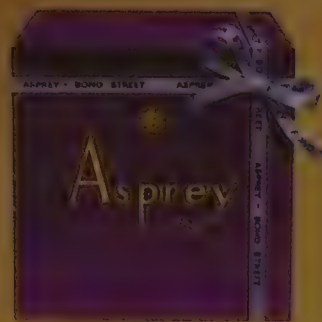
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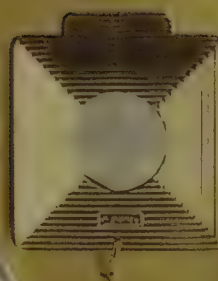
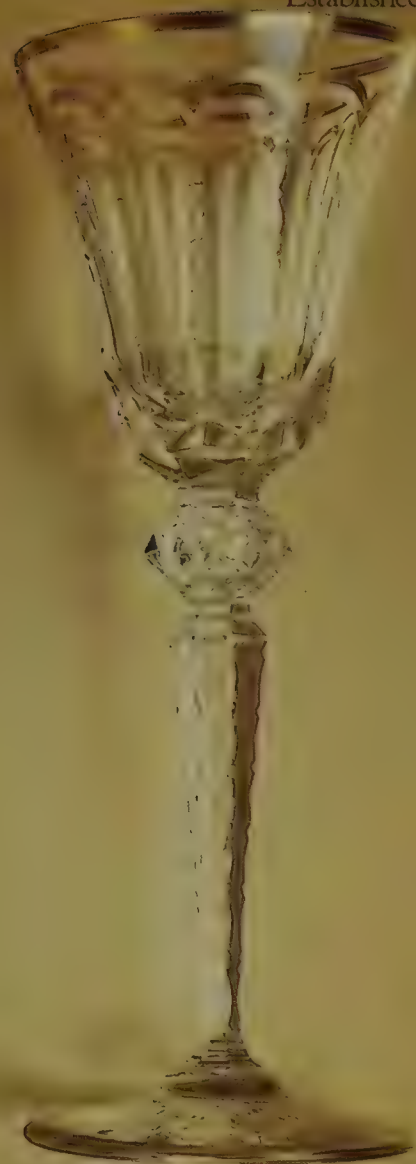
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## TRAVEL

# Alternative Florida

by David Tennant

If anyone had said to me in 1970 when I first visited Florida that within 10 years the Sunshine State would be in the big league with British holidaymakers and would outstrip many long-established European destinations I would have considered him out of touch with reality. But I would have been wrong. Last year well over a quarter of a million Britons visited Florida thanks to air travel de-regulated by the United States government, the expansion of Laker Skytrain services, astute marketing by the travel trade—and the strength of the pound against the dollar. Although demand has slackened this year there is no denying Florida's impact.

But the story has not been of unmitigated success. Attacks on tourists in the less salubrious parts of Miami (serious for the individuals concerned but statistically minute) and tales of Miami Beach—or at least part of it—becoming a transatlantic version of the Spanish coast, made some prospective visitors think again and choose other locations. Of course the bulk of the state's holidaymakers come from the United States and Canada, especially in the winter, but the British and Continental market is important. Anxious to show that Florida has much to offer beyond Miami Beach, Disneyworld and Cape Canaveral's Space Center, the state tourist authorities and Air Florida decided this year to promote what an official called "alternative Florida—for the more discriminating visitor". And it was to see some of this that I flew there.

My week began in grand style: I was whisked from my London flat to Gatwick in a chauffeur-driven Rolls-Royce, a privilege that the enterprising Air Florida bestows free on all its first-class passengers in the London area; and the services provided on the return journey, too. The flight had excellent cabin service, informality coupled with efficiency that is characteristic of the Americans.

After an overnight stop in the attractive Key Biscayne Hotel in the resort of the same name south of Miami, we drove north along the coastal highway halting for luncheon at the Doral on Miami Beach. One of the resort's best hotels, it sits right on the beach which during the last three years has gone through a \$50 million metamorphosis, changing it from a rather scruffy narrow strip of sand to a wide golden foreshore.

The road is bordered with lush subtropical vegetation of hibiscus, bougainvillea, flame trees, royal poinciana and tall palms. The architecture is colourful, even bizarre, many of the older (that is 1920s and 30s) buildings being an adaptation of Spanish colonial baroque, more or less. In Miami these idiosyncratic buildings fit in perfectly. About 70 miles north of Miami is

Palm Beach, without doubt the chic resort of southern Florida. It has magnificent mansions, lovely gardens, parks and superb shopping facilities that include branches of Fifth Avenue and Bond Street establishments.

The resort's leading hotel is The Breakers, which its brochure calls, with justification, "the many faceted jewel of Florida's east coast". Built in 1926, it is like an Italian Renaissance palace with every modern hotel amenity. Its walls are hung with 15th-century tapestries, and paintings and sculpture (some are originals and others are copies) decorate the public areas. The main dining room has a painted domed ceiling. The hotel, which can accommodate more than 1,000 guests in style, is set in acres of gardens and lawns beside a private beach. It is a retreat for the affluent hedonist.

There are two golf-courses, a couple of large swimming pools, 14 tennis courts, a cinema and unmyriad other amenities. Sea fishing, scuba diving, yachting and even bicycling (a rival to jogging in this flat countryside) are available. The cost, *demi-pension*, for two sharing a double room ranges from about £85 to £140 a day according to room and season with the "high" from mid-December to the end of March.

About 25 miles south is Boca Raton. It means "rat's mouth", an unfortunate name for a charming spot. Here in the mid 1920s was created a rival to Palm Beach. The Cloisters, a hotel in Spanish colonial style, has now been complemented by the equally luxurious but contemporary Beach Club. A couple of miles away is the Boca West Resort and Club with five golf-courses, 25 tennis courts and several swimming pools in beautiful landscaping.

Again on a dinner, bed and breakfast basis—the Modified American Plan to use the transatlantic terminology—the rates at the hotel and club range from about £55 to £115 a day for two.

At Pompano Beach, only a few miles away, is Palm-Aire Spa, a "health giving" resort with hotel and apartment accommodation in a smart modern style in spacious, immaculately tended grounds with golf, tennis and swimming. It has various treatment programmes carried out by qualified staff, with a degree of trust on the patients' part not usual in European equivalents. You can eat and drink more or less what you like—but are expected not to do so. The "Rehabilitation" course, for example, lasts seven days and costs about £150 a day for two people with accommodation, meals and an amazing number of activities from easygoing exercises to some that I would have thought neuro-muscular. Still, the suntanned tycoon I spoke to relaxing in one of the therapeutic pools were enthusiastic. And their wives, undergoing their own treatment, reported in similar vein to one of my woman colleagues.





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## TRAVEL



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Stretching for more than 100 miles south-west from Biscayne Bay, the Keys (the word is from the old Spanish "cayo" meaning an island) is a chain of islands, mostly coral. In 1912 the Florida East Coast Railway, linking the mainland with most of the islands by a series of viaducts and bridges, reached Key West, last of the inhabited islands, and began its tourist development. And it has not stopped. The railway has long since gone (much of its track was ripped up by a hurricane in 1935 and was replaced by a road) but some of the islands are among Florida's tourist attractions. The drive along the Ocean Highway over all those bridges is an interesting experience.

Cheeca Lodge on Islamorada, about a third of the way down the Keys, is comfortable, friendly and informal; accommodation is either in the main building or a series of apartments. It has two swimming pools, tennis courts, a small beach, sea swimming from a private pier and plenty of space. An ideal spot for a couple of relaxing days on a tour, it is renowned for its cuisine. A room for two costs between £35 and £85. A villa accommodating up to six people costs between £108 and £250.

Key West is the southernmost point in the United States and it has much of the West Indian about its casual atmosphere and warm climate. It is part naval and air force base and part fishing port but tourism has become the main money-spinner. It was the home for many years of Ernest Hemingway, whose house has been preserved intact. The descendants of his many cats still roam around the place. Equally attractive is the house where John James Audubon, the artist and naturalist, lived.

The island's inhabitants show great variety of race, colour, background and lifestyle. Known as Conches (pronounced

Conks) after the shell fish, the people are ardently devoted to this unusual community where garishly painted "conch trains" and "old town trolleys" (diesel-powered vehicles and trailers in effect) provide round-the-clock tours of the island, an essential part of any visit, not least for the wry commentaries by the drivers. Today the town is the home of many artists, composers and writers, including Tennessee Williams. His favourite haunt is the Sands Beach Club and restaurant.

There is no shortage of other accommodation, which varies from the luxurious Casa Marina, on one of the island's prime sites complete with swimming pools, a lively night spot and top-grade service, to small guesthouses in white-washed or pastel-painted former private homes. The modern Pier House on its own beach is considered one of the resort's finest hotels with all of its 100 rooms said to be different. Room rates with double or single occupancy in either of these top hotels range from about £37 to £75; smaller hotels charge about £20 to £40 a night.

Key West and the whole of the chain of islands—plus much of south-eastern Florida—is perfect for sea fishing. The equipment can easily be hired. When should you go to southern Florida? In my view from December to May.

Air Florida single rates are £399 first class, £135 in economy and £112 standby, return double, Gatwick to Miami. The route is also served by Laker Airways. British Airways and PanAm operate from Heathrow.

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## MOTORING

# The return of Motorfair

by Stuart Marshall

Motorfair, at London's Earls Court from October 21 to 31, has had a chequered history. The first one was held in 1977, which would otherwise have been the first year since 1948 when London did not have a major motor exhibition. That was a consequence of the Society of Motor Manufacturers and Traders' decision to shift their international Motor Show from London to the National Exhibition Centre, Birmingham, and hold it every two years.

Motorfair 77 was an unqualified success. The first Motor Show at the NEC, Birmingham, in 1978 was not. It attracted huge crowds and the facilities—parking, catering, even ticketing—were swamped. Some Londoners, having driven all the way to Birmingham, found they could not get into the show without queuing for hours. They turned round and drove back to London again, vowing never to return.

When a second Motorfair, which was then organized by Earls Court, was proposed for 1979, the SMMT wielded its big stick and warned its members (the car makers and importers) that they might be drummed out of the society if they took part. As a result Motorfair did not happen, to the considerable disappointment of many Londoners who had enjoyed the first one and had hoped to go to the second. Earls Court took legal action against the SMMT, which concluded amicably when the society had a change of heart. Instead of fighting the organizers of Motorfair, it agreed to join them.

So this year's Motorfair is a combined event, fully supported by the SMMT (and the Motor Agents Association) though organized by Philbeach Events, which owns Earls Court. The Greater London Council, aware of the benefit it will bring to London's hotels, restaurants, transport and shops, is backing Motorfair 1981, too.

The difference between Motorfair and the Motor Show is that the former is a consumer show, organized by the trade and aimed strictly at the motorist; whereas the Motor Show tries to be all

things to all men. Its halls are filled, not just with cars but with lorries, buses, coaches and the stands of hundreds of companies supplying components to the motor vehicle assembly industry. The car stands are splendid; the motoring public is welcomed to them with open arms. But the family parties are out of place and frankly unwelcome in the commercial vehicle and components sections. They get in the way of buyers from industry and waste the time and money of the exhibitors.

Motorfair this year is particularly significant. Although the SMMT is committed to holding an enormous Motor Show—by which I mean a motor industry show—at the NEC for some years to come, it will be watching public response to Motorfair very carefully. If the motorist in the street (as opposed to the truck buyer, fleet manager and motor vehicle assembler) stays away from next year's Birmingham Motor Show, it could be the first gentle zephyr of a wind of change. The Birmingham show could become a strictly industry exhibition, with attendance by the general public discouraged or even forbidden. And Motorfair in London, with its light-hearted, family outing atmosphere and stands on which everything is for sale, could become the shape of the consumer-orientated motor exhibition of the future.

All this is pure speculation at present. But motorists are now a majority of the adult population, not a minority with a special interest in technical matters. Cars are mainly bought on price, shape, colour and on the promise they hold for improving one's lifestyle. Most car buyers are not very interested in the technicalities of vehicle construction. They would not know an epicyclic gear train, or a double reduction hub, if it leapt up and hit them. Yet stands showing such items are an important part of the traditional Motor Show.

There is a case to be made for splitting the Motor Show into two events: a consumer event, perhaps held annually, in London, and a biennial, strictly industry event in the Midlands. Motorfair 1981's performance will show how strong the case is.



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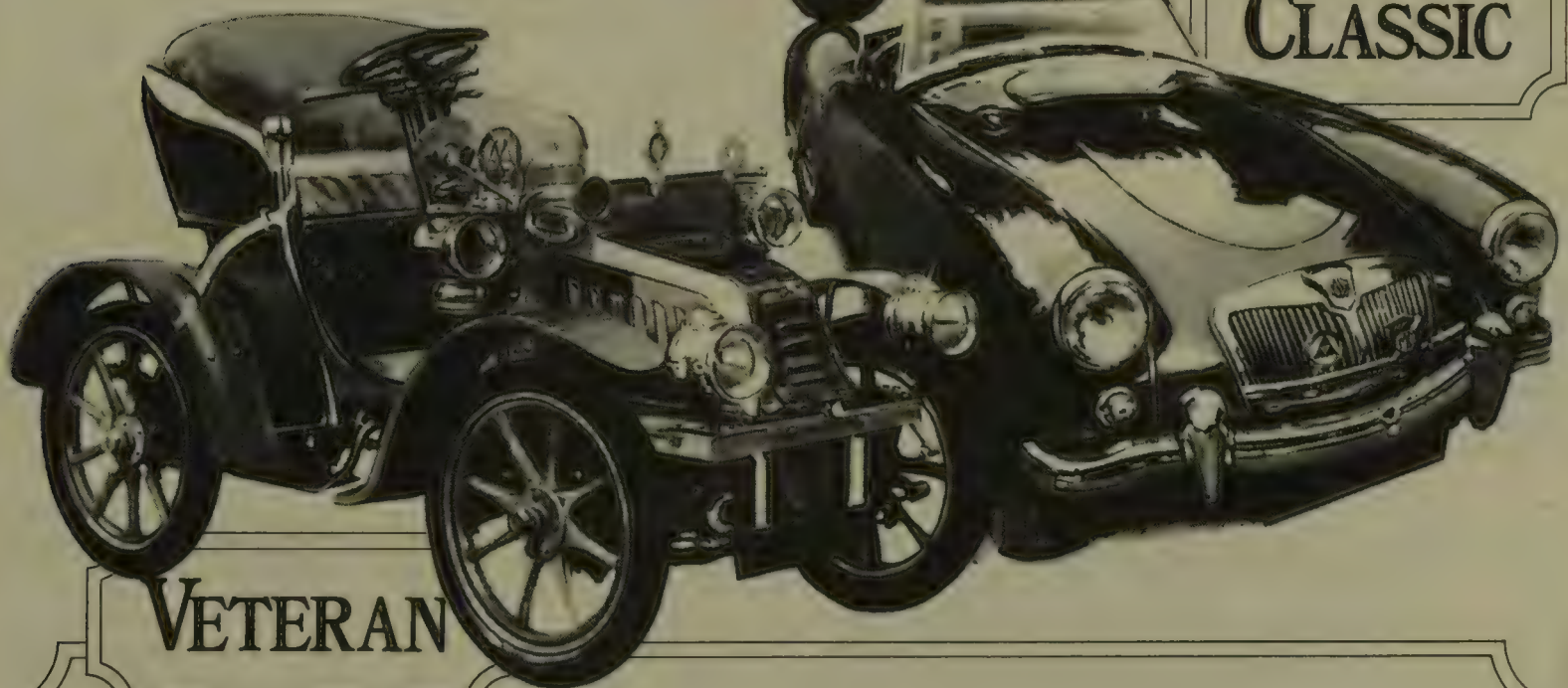


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## MONEY

# Trading in commodities

by John Gaselee

One form of investment with potential for gain—and for loss, too—is buying and selling commodities. While most people are not likely to go badly wrong by buying shares in Shell, ICI and so on (although they may get the timing wrong), buying tons of copper or cocoa without an intimate knowledge of the subject is not recommended. There are pitfalls for the unwary, but fortunately there are plenty of experts, some of them more so than others, on hand to give advice or to manage a commodity portfolio.

If a commodity has been produced and is stored in a warehouse, trading in it is known as buying or selling physicals or actuals. The price paid is the spot price and payment in full is required at the time of purchase. The minimum amount for a purchase is high, so that for a single commodity the cost may be many thousands of pounds.

The chief scope for investment is in commodity "futures". These futures markets are used primarily by manufacturers to minimize price risks on their inventories of raw materials and thus to help stabilize the cost of manufactured goods and so on.

The futures market consists of agreeing now to buy or sell a fixed amount of a commodity (such as copper or cocoa) at a fixed price on some agreed date in the future. If the price rises above the price at which you have agreed to buy, you will be able to sell the commodity at a profit before it is due to be delivered.

One of the great advantages of the futures market in commodities is that it is also possible to make money when prices are falling. For instance, you can agree now to sell a commodity at a fixed price on a pre-agreed date in the future, even though you do not have the commodity. You are simply banking on the fact that the price will fall, and that it will be possible to buy the commodity at a lower price before you sell it at the agreed price.

Another advantage is that the full cost of the futures contract in which you are dealing does not have to be paid. All that is required is a deposit—perhaps equivalent to 10 per cent of the value. That provides useful "gearing" when things are going right. Equally, if things are going wrong (and nobody can get it right every time), it means that it is possible to lose very much more than the deposit paid.

Investing in the commodity market is undoubtedly risky (and no more than a proportion of your capital should be devoted to this type of risk investment), but there is a certain balancing effect so far as other forms of investment are concerned because commodities tend to flourish on bad news—when other forms of investment are falling. Unfortunately, however, there are always

exceptions to every rule.

Apart from those who are experienced, and have plenty of risk capital available, making your own decisions and buying and selling in the futures market is not recommended. It could be a quick road to disaster.

There are various trusts (working on much the same basis as unit trusts, but without Department of Trade authorization) investing in the commodities markets, and operating out of the Channel Islands and the Isle of Man. Some trusts simply invest in a commodity, and do not "take a view". This is really equivalent to buying a commodity at the spot price, and so anyone investing in this way has to make up his own mind when to be invested and when to be out of the market. Some other trusts buy futures contracts fairly conservatively, saying that a specific proportion (for example two-thirds) of the total cost of a contract will be kept on deposit. Some trusts refuse to make uncovered forward sales, where there is plenty of scope for losing money.

A number of commodity firms operate funds which have the effect of spreading risk through a direct involvement covering several commodities. Naturally such funds can fluctuate widely but generally investors are guaranteed that their liability will be limited to their initial commitment.

One firm, Shellabear Wedge, based in Malvern, will operate a fully discretionary account for clients, across a spread of 10 or 11 commodities. It operates a system. The appropriate figures on all the most actively traded markets are recorded and collated so as to give "buy" and "sell" signals in line with a formula that the firm has evolved. The principle behind the system is to cut losses in periods of "sideways" trading, and to run fully with the less frequent, but longer, periods of up or down trends that establish themselves in all commodities after a time. Do not be surprised if you make more losses than gains. That is to be expected, but the gains should be larger.

Finally do not put money into any kind of commodity investment unless you are prepared to leave it there for some time, and can afford to lose it if the worst should happen. The tax position on gains and losses is complex, and it could be sensible to find out in advance from your accountant how this kind of investment could affect your overall tax position.

In the United States a wide variety of "financial instruments" are traded on futures exchanges. They include Treasury Bills, Treasury Bonds and mortgage certificates. These are really futures markets in interest rates, with those wishing to avoid any change in the relevant rate becoming "hedgers" while speculators commit themselves in the hope of such a change. A certain amount of such trading is possible in London ●



# Squeeze play

by Jack Marx

Of all forms of squeeze play the "criss-cross" is one of the trickiest. As a rule squeezes depend for their success on reasonably fluid communications, but in the "criss-cross" at least one suit is usually blocked and even if it is not declarer sometimes has to block it. Here is a truly way-out example from Australia.

♠ A J 10 9	Dealer East
♥ A Q 10 4	East-West
♦ A K 6	Game
♣ A K	
♠ 8 7 6 5	♠ K Q 4 2
♥ J 6 5 2	♥ K 9 8 3
♦ 10 5 2	♦ Q J 9
♣ 10 9	♣ Q J
♠ 3	
♥ 7	
♦ 8 7 4 3	
♣ 8 7 6 5 4 3 2	

East opened a weak One No-trump and South, not to be outclassed in weakness, sank to an all-time low in "weak jump overcalls" by venturing Three Clubs. North would not now settle for less than Seven Clubs.

West led Spade Eight and South could count 11 tricks if trumps split evenly. A spade trick might be ruffed out for a twelfth and the Heart Queen might also be established by ruffing. However, since a doubleton trump with East was essential, a trebleton heart was not specially likely.

At trick two Spade Jack from dummy was covered by King and ruffed. Two rounds of trumps were followed by a third spade, covered by Queen and ruffed. South played off two more trumps, dummy throwing a heart and a diamond(!) and each defender a heart and a spade. Dummy was entered with Diamond Ace and the good spade cashed.

♠ 9	
♥ A Q 10	
♦ K	
♥ J 6 5	♥ K 9 8
♦ 10 5	♦ Q J
♥ 7	
♦ 8 7 4	
♣ 7	

On this neither defender can let go a heart without permitting declarer, if he reads the position correctly, to set up one of dummy's heart honours by ruffing. If East leaves himself with a doubleton King of Hearts, South has only to lead dummy's Ace followed by Ten of Hearts to set up the Queen. A West hand reduced to a doubleton Jack of Hearts is open to assault by the lead from dummy of Ace and Queen of Hearts. So both defenders have to part with a diamond and South can return to hand via a trump to claim his third small diamond.

A less exotic case comes from some British selection trials for the Junior European Championship.

♠ Q 9 6 3	Dealer South
♥ Q J 6 4	Love All
♦ A 10	
♣ J 9 3	
♠ 8 7 5 2	♠ A 4
♥ 10 9	♥ 7 2
♦ J 9 6	♦ K 8 7 4 3
♣ 7 6 5 4	♣ Q 10 8 2
♠ K J 10	
♥ A K 8 5 3	
♦ Q 5 2	
♣ A K	

After a Two No-trump opening from South, both partners overbid slightly to reach Six Hearts. On a minor suit lead South has no chance, but West quite reasonably led a trump. Declarer drew trumps and knocked out the Ace of Spades. East did not relish a minor-suit switch and played a spade. Declarer ran his hearts and spades and led Spade Nine from dummy, arriving at:

♠ 9	♦ K 8
♥ A	♣ Q 10
♣ J 3	
♦ Q 5 2	
♣ K	

A philosophic East will recognize he has no real problem, for nothing can be done to solve it. South has a counter-stroke to meet his every discard.

Youthful enthusiasm was also displayed in the bidding of this hand. North had opened One Diamond and been overcalled with One Heart by East. A complex auction followed to end in Six Spades by South.

♠ K	Dealer North
♥ A Q 9	Love All
♦ 10 8 6 5 4 2	
♣ K Q 6	
♠ 7 5 3	♠ 4 2
♥ 7 5	♥ K J 10 8 3
♦ K J 3	♦ A Q 9 7
♣ 9 7 5 3 2	♣ 8 4
♠ A Q J 10 9 8 6	
♥ 6 4 2	
♦ void	
♣ A J 10	

West's lead of Heart Seven was covered by dummy's Nine and taken by East's Ten. South had to risk a second-round heart ruff as he needed to retain the Ace as an entry for establishing the diamonds. For this purpose he needed five entries and he realized he had only four. His only hope seemed to be a trump squeeze against East. In the course of ruffing two diamonds he reduced the hand to:

♥ A	
♦ 10 8	
♣ Q	
♥ 5	♥ K J
♦ K	♦ Q 9
♣ 9 7	
♠ 10	
♥ 6 4	
♣ J	

When South crossed to dummy's Club Queen, whichever red suit East chose to discard would be fatal to him

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## CHESS

# Four-player tournament

by John Nunn

Most international chess tournaments adhere to a standard format in which each player meets every other player once. However there are exceptions and the second Oude Meester Grand Prix held in Johannesburg during August was one such. Only four players took part but each pair played a mini-match of four games to give a 12-round tournament with two games in each round. The limited number of participants gave the organizers the chance to arrange an exceptionally strong event by inviting Korchnoi, Hübner, Andersson and myself, rated respectively second, third, 12th and 22nd in the world. Hübner led from the fourth round onwards and before the last round he was half a point ahead of Andersson and Korchnoi. However in the last round Andersson gave a superb display of his famous endgame technique to beat Hübner and the question then was whether Korchnoi could beat me to tie with Andersson. After a long fight Korchnoi conceded the draw to give the Swedish grandmaster outright victory and the £6,500 first prize.

The final scores were Andersson (Sweden) 7, Hübner (West Germany) and Korchnoi (Switzerland) 6½, Nunn (GB) 4. I would have liked to give Andersson's amazing last round win from an apparently drawn position but unfortunately it is too long, so readers will have to make do with one of my two wins against Korchnoi.

V. Korchnoi J. Nunn  
White Black

King's Indian

- |   |       |       |
|---|-------|-------|
| 1 | P-QB4 | N-KB3 |
| 2 | N-QB3 | P-KN3 |
| 3 | P-K4  | P-Q3  |
| 4 | P-Q4  | B-N2  |
| 5 | B-K2  | O-O   |
| 6 | N-B3  | QN-Q2 |
| 7 | O-O   | P-K4  |
| 8 | Q-B2  |       |

A rather unusual alternative to the more popular moves 8 R-K1, 8 P-Q5 and 8 B-K3.

8 ...P-QR4?!

A dubious idea which allows White to plant a knight on the weakened QN5 square. 8 ... P-B3 was better.

- |    |          |      |
|----|----------|------|
| 9  | R-Q1     | PxP  |
| 10 | NxP      | R-K1 |
| 11 | N(4)-N5! |      |

White has set up a bind which prevents Black playing ... P-QB3 so Black is forced to seek counterplay on the kingside based on ... P-KB4.

- |    |         |       |
|----|---------|-------|
| 11 | ...N-B4 |       |
| 12 | B-N5    | B-Q2  |
| 13 | P-B3    | N-K3  |
| 14 | B-K3    | N-R4  |
| 15 | B-KB1   | P-KB4 |
| 16 | PxP     | PxP   |

Black has freed his position but at the cost of a weak and isolated KB-pawn. Now 17 QxP? loses to 17 ... N(3)-B5

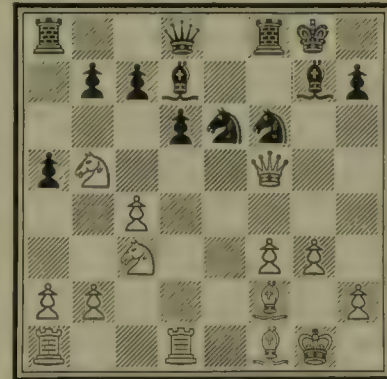
but White's next move forces Black on the defensive.

- |    |       |       |
|----|-------|-------|
| 17 | B-B2  | R-KB1 |
| 18 | P-KN3 |       |

Winning the queen by 18 P-B5 NxP 19 BxN PxB 20 B-B4ch K-R1 21 B-K6 BxB 22 RxQ QRxR would have given the initiative to Black.

- |    |         |
|----|---------|
| 18 | ...N-B3 |
| 19 | QxP?    |

Korchnoi likes to grab stray pawns but here Black develops dangerous counterplay. 19 N-Q4 maintaining a safe positional plus was much better.



- |    |          |
|----|----------|
| 19 | ...N-N5! |
| 20 | QxN(4)   |

White decides to give up his queen since other lines such as 20 Q-R5 N-N4! and 20 Q-Q5 NxP 21 KxN P-B3 22 QxQP R-B2 23 B-R3 Q-B3 are manifestly bad.

- |    |         |      |
|----|---------|------|
| 20 | ...N-N4 |      |
| 21 | Q-R5    | B-K1 |
| 22 | QxN     | QxQ  |
| 23 | NxBP    |      |

Unless Black acts quickly White will obtain good play, for example 23 ... Q-KB4 24 NxR QxP 25 R-Q2 B-QB3 26 N-Q5 or 23 ... B-QB3 24 NxR RxN 25 B-N2.

- |    |         |         |
|----|---------|---------|
| 23 | ...RxP! |         |
| 24 | NxR     | RxB     |
| 25 | KxR     | Q-QB4ch |
| 26 | K-N2?!  |         |

26 K-B3 (26 K-K2? BxN 27 PxP B-R4ch 28 K-Q3 Q-B4ch and 26 K-K1? BxNch 27 PxP Q-K6ch 28 B-K2 B-R4 win for Black) B-R4ch 27 K-N2 Q-K6 28 B-K2 BxB 29 NxP QxNch 30 K-R3 gives White drawing chances.

- |    |        |
|----|--------|
| 26 | ...BxN |
| 27 | N-B7?  |

The final error. 27 K-R1 (27 PxP B-B3ch 28 R-Q5 BxRch 29 PxP QxBP traps the rook) B-B3ch 28 B-N2 BxBch 29 KxB B-K4 offers more resistance, although Black should round up the cornered knight in due course.

- |    |          |
|----|----------|
| 27 | ...B-N3! |
|----|----------|

The threat of mate in two by 28 ... B-K5ch gives Black time to trap the rook on QR1.

- |    |         |        |
|----|---------|--------|
| 28 | N-Q5    | B-K5ch |
| 29 | K-R3    | BxP    |
| 30 | QR-N1   | Q-B7   |
| 31 | RxB     | QxR    |
| 32 | N-B4    | B-B4ch |
| 33 | P-N4    | Q-KB7  |
| 34 | Resigns |        |



BRIEFING

CONTINUED FROM PAGE 27

ART  
EDWARD LUCIE-SMITH

A Cubism exhibition for the Tate... "Art for the 80s" at the Walker Art Gallery  
... and a chance to compare a Rubens sketch with the finished article.

THE FINAL MENDING of an old quarrel is marked by the Tate Gallery's plan for Britain's first exhibition devoted solely to Cubism, scheduled to open in early summer 1983. Called "The Essential Cubism", the show is being selected by the art historian and collector Douglas Cooper, and by the American art historian Gary Tinterow. Douglas Cooper was one of the leading figures in a spectacular art-world row which involved the Tate's last-director-but-one, Sir John Rothenstein.

To mark the reconciliation, Mr Cooper has lent the Tate, for two years, one of the most important of Braque's late paintings, *Atelier VIII*, painted in 1953-55. The Tate's publicity material on the subject says, rather pointedly, that "Mr Cooper has asked that this loan should be regarded as being made in recognition of his long association and friendship with the Chairman of the Trustees, Lord Hutchinson, and the Director, Alan Bowness".

□ In Liverpool on November 26 the Peter Moores Project VI Exhibition "Art for the 80s", a large-scale survey of contemporary trends, opens at the Walker Art Gallery. The choice is mine, and includes an important group of sculptures in wood by Henry Moore (he has made relatively few wood-carvings but they are important in his total oeuvre). Paintings range from abstractions by John Hoyland to Super-Realist canvases by Ben Johnson. Photo-pieces by Gilbert & George confront blow-ups by Eamonn McCabe,

the brilliant sports photographer of *The Observer*. The exhibition itself is an outstanding example of the continuing role of private patronage.

□ Henry Moore's sculptures in wood are also to be celebrated more comprehensively in a new book by Gemma Levine, to be published by Sidgwick and Jackson next spring. The author is a close friend of Moore's and a privileged photographer who has taken pictures of the artist in his studio.

□ Currently on loan to the National Gallery from the collection at Glynde Place in Sussex is a particularly fascinating oil sketch by Rubens. It gives Rubens's first ideas for the *Apotheosis of James I*, the celebration of Stuart absolutism which forms the central panel of the ceiling in Inigo Jones's Whitehall Banqueting House. While the sketch is at Trafalgar Square it will only be necessary to walk a few hundred yards to compare early thoughts with finished result.

□ The Arts Council has had no luck with its Hayward Annual. The exhibition didn't happen this year. The 1982 version was to have been entrusted to the experienced hands of Robert Medley and Vera Russell, both of whom used to be connected with the much lamented Artists' Market. But the scheme they put forward—for a comprehensive exhibition of British 20th-century works on paper—has now been dismissed as too ambitious. Whether the show will once more vanish from the schedule is anyone's guess.

GALLERY GUIDE

AFRICA CENTRE

38 King St, WC2 (836 1973). Mon-Fri 10am-5.30pm.

**Bruce Onobrakpeya.** This Nigerian print-maker is one of the most original & accomplished of modern African artists, both in the imagery he uses & in his "deep etching" technique which produces effects of relief. Nov 4-27.

THOS AGNEW

43 Old Bond St, W1 (629 6176). Mon-Fri 9.30am-5.30pm, Thurs until 7pm.

**Thomas Holloway,** "The Benevolent Millionaire". A loan exhibition of Victorian pictures from Royal Holloway College. Nov 3-Dec 11. £1.

BANKSIDE GALLERY

48 Hopton St, SE1 (928 7521). Mon-Fri 10am-5pm, Sun 2-6pm.

**David Smith,** paintings of the Antarctic, by the official artist on the 1979-80 expedition. Nov 5-30. 50p, students & OAPs 25p.

BROWSE & DARBY

19 Cork St, W1 (734 7984). Mon-Fri 10am-5.30pm, Sat 10am-12.30pm.

**Robin Philipson,** recent paintings & drawings. Until Nov 21.

**Sickert,** early paintings of Dieppe, Venice & London. Nov 25-Dec 22.

COLNAGHI

14 Old Bond St, W1 (491 7408). Mon-Fri 10am-5.30pm.

**1,000 years of Japanese art,** to coincide with the Japanese show at the RA but casting its net wider—Buddhist sculpture, ink painting with Zen overtones, & decorative painting of the *rimpa* (native Japanese) school. Until Nov 27.

GOETHE INSTITUTE

50 Princes Gate, SW7 (581 3344). Mon-Fri noon-8pm, Sat 10am-1pm.

**Kokoschka,** graphics. Nov 20-Jan 9, 1982.

NIGEL GREENWOOD

41 Sloane Gdns, SW1 (730 8824). Mon-Fri

10am-6pm.

**Glen Baxter,** drawings from his book *The Impending Gleam*, to be published by Jonathan Cape. Nov 9-Dec 5.

HAYWARD GALLERY

Belvedere Rd, SE1 (928 3144). Mon-Thurs 10am-8pm, Fri, Sat 10am-6pm, Sun noon-6pm.

**Sir Edwin Lutyens.** Lutyens' wayward & individual genius was out of favour, especially with architectural pundits, while the International Style held sway. Now he is back with something of a vengeance, & tower-blocks have fallen into disrepute, taking with them le Corbusier & his peers.

**Late Sickert, 1927-42.** Another example of the way in which the whirligig of time brings

its revenges. Sickert's late paraphrases suddenly seem to be among the most modern things he did, & his use of photographs as source-material puts him on the same footing as many idols of the past few decades. Nov 18-Jan 31, 1982. £1.50; students, OAPs, unemployed & everybody all day Mon & Tues-Thurs 6-8pm, 75p.

HOLSWORTHY

205 New King's Rd, SW6 (731 2212). Mon-Fri 10.30am-5.30pm, Wed until 8pm.

**Ying Yeung Li.** Animals by a Chinese artist who seems to have found inspiration both in the traditional art of China & in Italian Futurism—a strange but seductive amalgam. Nov 4-27.

ILLUSTRATORS ART



Munstead Orchard 1898-99: Sir Edwin Lutyens at the Hayward Gallery.

16A D'Arbury St, W1 (437 2840). Mon-Sat 10am-6pm.

**Michelle Cartledge,** winner of the first Mother Goose award for the most exciting new illustrator of British children's books in 1979. Until Nov 14.

**Nicola Bayley.** Marvellously detailed small watercolours of old toys & other odd items collected by the artist during her childhood & cherished ever since. Her first book *Nicola Bayley's Book of Nursery Rhymes* sold over 80,000 copies. Nov 17-Dec 5.

NATIONAL GALLERY

Trafalgar Sq, WC2 (839 3321). Mon-Sat 10am-6pm, Sun 2-6pm.

**El Greco to Goya.** Splendid selection of paintings from British & Irish collections, public & private, running from Morales to Goya. Strong in early Velasquez, & some almost unknown masterpieces, such as the Zurbaran from the collection of the Duke of Westminster. Until Nov 29.

NATIONAL PORTRAIT GALLERY

2 St Martin's Pl, WC2 (930 1552). Mon-Fri 10am-5pm, Sat until 6pm, Sun 2-6pm.

**Thomas Carlyle 1795-1881:** a centenary exhibition. Whistler's famous portrait from Glasgow, plus other portraits by Ford Madox Brown, Millais, G. F. Watts & the great photographer Julia Margaret Cameron. Until Jan 10, 1982.

NOORTMAN

8 Bury St, SW1 (839 2606). Mon-Fri 9.30am-5.30pm.

**19th-century French watercolours & drawings.** Nov 18-Dec 18.

OFF-CENTRE GALLERY

6 Shillingford St, N1 (359 6106). Mon-Sat 10am-6pm.

**Anna Mayerson,** haunted work by an artist who ought to be better known. The drawings showing circus acts which could never exist are half-way between Paul Klee & Saul Steinberg. Nov 6-28.



"The rich are different."

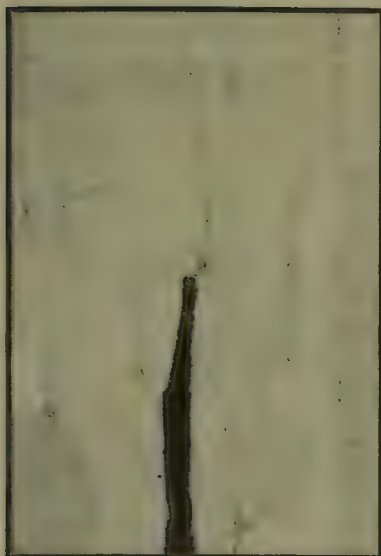
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## ART CONTINUED



De Stael: *Composition 1950* at the Tate.

### QUEEN'S GALLERY

Buckingham Palace, SW1 (930 4832). Tues-Sat 11am-5pm, Sun 2-5pm.

**Canaletto**, paintings, drawings & etchings from the Royal Collection. Canaletto's crystalline realism has fascinated generations of art lovers. George III bought the best, & here they are in a model exhibition. Until end of 1981. 75p, children, OAPs & students 30p.

### RIVERSIDE STUDIOS

Crisp Rd, W6 (748 3354). Tues-Sun noon-8pm.

**Exhibition of Theatre Design.** Works donated for a charity auction in aid of the Theatre Design Course. Contributors include Maria Björnson, John Bury, Sir Hugh Casson, Erté, David Hockney, Derek Jarman, John Piper & Patrick Proctor. Nov 10-28, then from Nov 30-Dec 3 in the Lyttelton Foyer at the National Theatre. Auction Dec 4 at 5.30pm, in the Olivier.

### ROYAL ACADEMY OF ARTS

Piccadilly, W1 (734 9052). Daily 10am-6pm.

**The Great Japan Exhibition**, a massively magnificent survey of the most decorative epoch of Japanese art, 17th to 19th centuries. £3, OAPs, children & students £1.50, season ticket £7.50. Until Feb 21, 1982.

### SANDFORD GALLERY

45 Central Ave, Covent Garden Market, WC2 (836 9362). Mon-Sat noon-7pm.

**John Bratby.** 80 animal drawings in coloured crayon & pencil & pastel. Until Dec 4.

### SPINKS

5, 6 & 7 King St, SW1 (930 7888). Mon-Fri 9.30am-5.30pm.

**William Havell**, oil paintings & watercolours. Nov 24-Dec 18.

### TARANMAN

236 Brompton Rd, SW3 (589 7838). Mon-Fri 10am-6pm, Sat 10am-4pm.

**Nicolas de Staël**, drawings. Material drawn from the collection of the artist's devoted friend & dealer Jacques Dubourg. Accompanied by one of the beautiful catalogues for which this gallery is famous, with an introduction by Denys Sutton, & an amusing letter giving the artist's impression of London. Until Nov 29.

### TATE GALLERY

Millbank, SW1 (821 1313). Mon-Sat 10am-6pm. Sun 2-6pm.

**Nicolas de Staël.** This gifted, unstable Russo-

French artist was the standard-bearer for the declining Ecole de Paris in the years post-1945. Until Nov 29. 60p, OAPs & students 30p.

**Patrick Caulfield.** Caulfield combines "classic modern" influences—Gris, Mondrian, Léger—with some of the paraphernalia of Pop Art. Until Jan 3, 1982. 60p, OAPs & students 30p. £1 to see both the Caulfields & de Staëls.

### VICTORIA & ALBERT MUSEUM

Cromwell Rd, SW7 (589 6371). Sat-Thurs 10am-5.50pm, Sun 2.30-5.50pm.

**Splendours of the Gonzaga.** Paintings, sculpture, ceramics, coins, drawings & books by artists patronized by this great Mantuan family between 1330 & 1630. Includes works by Rubens, Mantegna, Titian & Corregio. Nov 4-Jan 31, 1982. £1.50, children, students, OAPs & everybody on Sat & Sun 50p.

**The Art of the Radio Times 1923-81.** Illustrations commissioned by the *Radio Times* in its first 60 years from artists including Ralph Steadman, Edward Ardizzone & Leonard Rosoman. Until Jan 10, 1982.

### WADDINGTON GALLERIES

2 Cork St, W1 (439 1866). Mon-Fri 10am-5.30pm, Sat 10am-1pm.

**Milton Avery**, paintings, drawings & gouaches. A delightful artist who stands a little to the side of the mainstream in American art. In some ways he is a simplified, gentler version of Hopper.

**Patrick Caulfield.** Print retrospective to accompany the big show at the Tate. Shows Caulfield's absolute mastery of design on a small as well as a large scale. (4 Cork St.) Nov 4-27.

### WARWICK ARTS TRUST

33 Warwick Sq, SW1 (834 7856). Mon-Fri 10am-5.30pm, Sat 10am-1pm.

**Elisabeth Vellacott**, paintings & drawings 1945-81. Until Dec 5.

### WHITECHAPEL ART GALLERY

Whitechapel High St, E1 (377 0107). Sun-Fri 11am-6pm.

**British Sculpture in the 20th Century Part II, Symbol & Imagination 1951-80.** This survey of post-war sculptural developments in Britain seems likely to destroy at least as many reputations as it confirms. Nov 27-Jan 24, 1982. £1; OAPs, students, children over 11 & unemployed 50p; children under 11, & everybody on Mon 2-6pm, free.

### Out of Town

#### ASHMOLEAN MUSEUM

Oxford (0865 57522). Mon-Sat 10am-4pm, Sun 2-4pm.

**Percyval Tudor-Hart (1873-1954).** Paintings & drawings by a Canadian artist who spent most of his working life in Europe. He is now best known for landscapes & sketchbook pages done in the 1890s, during travels through western & central Europe. Nov 7-29.

#### CITY MUSEUM & ART GALLERY

Broad St, Hanley, Stoke-on-Trent (0782 29611). Mon-Sat 10.30am-5pm, Wed until 8pm.

**Harold Gilman.** The first stop of an important Arts Council touring show devoted to this leading member of the Camden Town Group. Until Nov 14.

#### FRUIT MARKET

29 Market St, Edinburgh (031 226 5781). Mon-Sat 10am-5.30pm.

**Ger van Elk.** First stop in a touring show of work by this witty Dutch conceptual

# NOORTMAN



François Bonvin

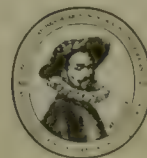
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## ART CONTINUED

artist, due to be seen at the Serpentine Gallery, London at the end of January, 1982. Nov 14-Dec 19.

### KETTLE'S YARD

Northampton St, Cambridge (0223 352124). Mon-Sat 12.30-5.30pm, Sun 2-5.30pm.

**Käthe Kollwitz**—the graphic works. Work by an artist deeply influenced by German Expressionism who is nevertheless not an Expressionist. Kollwitz lived through a turbulent period of German history (1867-1945) & has a sure insight into the lives of ordinary people. To be seen later in Edinburgh & at the ICA, London. Until Nov 22.

### NATIONAL GALLERY OF SCOTLAND

The Mound, Edinburgh 2 (031 556 8921). Mon-Sat 10am-5pm, Sun 2-5pm.

**Poussin**. Compact but splendid show devoted to the great 17th-century Frenchman. It allows comparison of the two series of *Seven Sacraments*, one of them permanently in Edinburgh. Until Dec 13.

### PRESCOTE GALLERY

Cropredy, Nr Banbury, Oxon (029 575 660). Wed-Sun 10am-5pm.

**Noel Dyrenforth**, batik. Nov 22-Dec 24. See For collectors p81.

### ROYAL MUSEUM

18 High St, Canterbury (0227 52747). Mon-Sat 10am-5pm.

**Albert Goodwin, 1845-1932**. Stunning late Victorian/Edwardian watercolourist who shows how far traditional watercolour technique can be pushed. His view of Benares at dawn out-Turners Turner. Until Nov 14, then at the Laing Art Gallery, Newcastle-upon-Tyne (0632 326989), Mon-Sat 10am-6pm, Sun 2.30-5.30pm. Nov 21-Dec 31.

### SOUTH HILL PARK ART CENTRE

Bracknell, Berks (0344 27272). Mon-Fri 9am-1pm, 2-5pm, 7-10pm; Sat 1-5pm, 7-10pm; Sun noon-5pm, 7-10pm.

**Pattern Painters: Works on Paper**. Representative if minor works by members of the newest American art movement, the New Image or Pattern Painters. Included are Robert Kushner, Robert Zackanitch, Kim MacConnel, Brad Davies, Ned Smyth & Tony Scherman. Until Nov 22. Also **Andy Warhol: Screenprints**. Until Nov 15.

### WALKER ART GALLERY

Liverpool (051 207 1371). Mon-Sat 10am-5pm, Sun 2-5pm.

**Art for the 80s**. A broad-based survey show ranging from Henry Moore to young almost-unknowns. It spans painting, sculpture & photography & there is an emphasis on very large work to suit the heroic proportions of the gallery. Nov 26-Feb 21, 1982. 20p, children, students & OAPs 10p.

## PHOTOGRAPHY

### Photography

#### CAMERAWORK

121 Roman Rd, E2 (980 8798). Wed-Fri noon-6pm, Sat noon-4pm.

**El Salvador**, a photo report on the present situation. Nov 3-21.

#### COMMONWEALTH INSTITUTE

Kensington High St, W8 (602 3252). Mon-Sat 10am-5.30pm, Thurs until 8pm, Sun 2-5pm.

**The Cradle of Mankind**. Photographs by Mohamed Amin of Lake Turkana, the site of man's earliest existence in Northern

Kenya & the subject of Richard Leakey's investigations. Until Dec 31.

### NATIONAL THEATRE

South Bank, SE1 (633 0880). Mon-Sat 10am-11pm.

**The Photographic Print**. 100 prints made by Gene Nocon for contemporary photographers including Barry Lategan, Terry O'Neill & Norman Parkinson. Until Nov 28.

**European Photography**. A selection of book, editorial & advertising photography sponsored by Kodak. Nov 2-28.

### POLYTECHNIC OF CENTRAL LONDON

Concourse Gallery, 35 Marylebone Rd, NW1 (486 5811). Mon-Sat 8.30am-8.30pm.

**Brancusi**. This Arts Council exhibition shows that Brancusi's photographs were not merely records but extensions of his creative sensibility. An insight into the great sculptor's way of looking at his own work, & very beautiful in their own right. Nov 2-18.

## CRAFTS

### Crafts

#### ATMOSPHERE

175 Muswell Hill Broadway, N10 (883 1074). Mon-Fri 9.30am-5pm.

**Janice Chalenko**. Boldly & originally decorated pots (but you can use them too) by a Dulwich-based potter. Nov 15-Dec 24.

#### BRITISH CRAFTS CENTRE

43 Earlam St, WC2 (836 6993). Tues-Fri 10am-5.30pm, Sat 10am-4pm.

**Crafts for Christmas**. An exhibition of pots, glass, non-precious jewelry & out-of-the-ordinary Christmas decorations. Everything for sale & no item priced at more than £30. Nov 10-Dec 24.

#### GOLDSMITHS' HALL

Foster Lane, EC2 (606 8971). Mon-Sat 10.30am-5pm.

**Loot VII**. Annual show of jewelry by top craftsmen. This year there is no price ceiling, the most expensive item being a platinum necklace set with 31 diamonds at £3,950. There are also cheaper things—bangles in wood, plastic & resin or hair ornaments & belts in wool & feathers. Nov 2-21.

#### VICTORIA & ALBERT MUSEUM

Cromwell Rd, SW7 (589 6371). Sat-Thurs 10am-5.50pm, Sun 2.30-5.30pm.

**Modern Japanese lacquer art**, about 60 pieces, many made for use in the tea ceremony, by members of the Susuki family of Kyoto. Until Nov 8.

### Out of town

#### OXFORD GALLERY

23 High St, Oxford (0865 42731). Mon-Sat 10am-5pm.

**Stanley Hayter**, 80th-birthday show to celebrate one of the 20th century's most important specialist print-makers.

**Black Jewelry**. An entertaining miscellany of jewelry by contemporary craftsmen, tied to an unexpected theme. Materials include acrylic, cast iron, ceramic, ebony, jet, oxidized silver, Perspex, steel & titanium. Until Nov 18.

#### SAINSBURY CENTRE FOR VISUAL ARTS

University of East Anglia, Norwich (0603 56161). Tues-Sun noon-5pm.

**Lucie Rie**, a retrospective to celebrate her 80th birthday next year. The show of about 250 of her works will come to the V & A in February. Nov 10-Dec 13.

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Military madness... ventriloquism and the Ancient World... Burges's designs for Cardiff Castle... finds from the Bronze Age... and an Indian festival explained.

THERE ARE 126 Services museums in Great Britain, which might well cause a visitor from Mars to think we are the most militaristic nation on earth. Certainly no other country in the world, not even the Soviet Union, has anything like as many. The reason for this super-abundant supply is not so much the British thirst for battle as the British fondness for setting up county regiments, a fair proportion of which survive only in their museums.

□ On November 12 the National Army Museum presents an exhibition in memory of that complex, cultivated and in many ways unmilitary character, Field-Marshal Sir Gerald Templer. He was an active supporter of the National Trust and National Portrait Gallery.

□ During the past 20 years or so there has been a strong movement to improve the professional quality of our Army, Navy and Air Force museums and there is no doubt that the average level is now a great deal higher than it used to be. But they do still tend to be distinctly sexist—nostalgic places for men with family regimental traditions and war memories of their own, and paradise for small boys at the gun and drum stage. Most women and girls seem to find them rather boring places, a fact which some curators realize and are trying actively to do something about. The recipe for bisexual success seems to be to concentrate more on people and less on weapons, medals and battles. The best example of this so far is the superb Duke of Wellington exhibition at Stratfield Saye in Berkshire (closed until April 4, 1982), which makes the French efforts with Napoleon seem antiquated to a degree. The Imperial War Museum has been undergoing a very



Field-Marshal Sir Gerald Templer: from the National Army Museum exhibition.

praiseworthy humanizing process for some time and the Royal Naval Air Service Museum at Yeovilton offers the in-depth career of one particular pilot.

## MUSEUM GUIDE

Admission free unless otherwise stated.

### BETHNAL GREEN MUSEUM OF CHILDHOOD

Cambridge Heath Rd, E2 (980 2415). Sat-Thurs 10am-6pm, Sun 2.30-6pm.

**Ventriloquism: the Valentine Fox Collection.** Looks back to the Ancient World where ventriloquism was used to call up the spirits of the dead & illustrates the development of the art in the 19th & 20th centuries with playbills, photographs & ventriloquial figures. Until Feb 2, 1982.

### BRITISH MUSEUM

Gt Russell St, WC1 (636 1555). Mon-Sat 10am-5pm, Sun 2.30-6pm.

**Goya's Prints.** The Tomas Harris Collection, now in the possession of the Museum. Until mid-March 1982.

**Heritage of Tibet.** The history & culture of Tibet, illustrated by items from the collections of the Museum, the Museum of Mankind & the British Library. Until mid-March 1982.

**Medieval Limoges: Masterpieces from the Keir Collection.** Enamels from the 12th-14th centuries. Until late Jan 1982.

### GEFFRYE MUSEUM

Kingsland Rd, E2 (739 8368). Tues-Sat 10am-5pm, Sun 2-5pm.

**William Burges (1827-81): Designs for Cardiff Castle.** Working for the Third Marquess of Bute, Burges transformed Cardiff Castle from "a bleak & uncomfortable 18th-century country house into the marvellous Gothic fantasy it is today." He also did work for the Great Exhibition of 1851. This complements the major Burges exhibition recently held at Cardiff & at the V & A from Nov 18. Until Nov 15.

### GRANGE MUSEUM

Neasden Lane, NW10 (452 8311). Mon-Fri noon-5pm, Wed until 8pm, Sat 10am-5pm.

**Diwali.** Stories on which this Indian festival is based. The district contains a large Indian population & the exhibition explains the festival for the benefit of the community as a whole. Until Nov 28.

### HORNIMAN MUSEUM & LIBRARY

London Rd, Forest Hill, SE23 (699 1872). Mon-Sat 10.30am-6pm, Sun 2-6pm.

**Images of Reality.** Photographs of the Indians of the Canadian Plains, from the Glenbow Museum of Alberta. Until Nov 30.

**The Dolmetsch Collection of Musical Instruments.** Early European instruments & instruments made by Arnold Dolmetsch, currently being acquired by the Museum. Nov 20-Apr 30, 1982.

### IMPERIAL WAR MUSEUM

Lambeth Rd, SE1 (735 8922). Mon-Sat 10am-5.50pm, Sun 2-5.50pm.

**Aerial Propaganda Leaflets.** Role & development of aerial propaganda, especially in the two world wars. Until Jan 17, 1982.

**Armoured Warfare.** Photographic exhibition illustrating the development of armoured fighting vehicles. Until Apr 24, 1982.

### Cecil Beaton War Photographs, 1939-45.

Taken in Britain, the Western Desert, the Middle East & China. Until Oct 10, 1982. 60p, children & OAPs 30p.

### MUSEUM OF LONDON

London Wall, EC2 (600 3699). Tues-Sat 10am-6pm, Sun 2-6pm.

**London's Flying Start.** London was an im-

portant centre of the aircraft industry in its early days. This exhibition draws attention to the firms involved & to their products. Nov 14-May 9, 1982. 60p, children & OAPs 30p.

### MUSEUM OF MANKIND

6 Burlington Gdns, W1 (437 2224). Mon-Sat 10am-5pm, Sun 2.30-6pm.

**African Textiles.** Materials, styles, applications & techniques. Until 1982.

**Asante: Kingdom of Gold.** Gold & the part it has played in the history of the Asante people. Until 1983.

**Hawaii,** past & present life & culture. Until 1983.

**The Solomon Islanders,** their lifestyle, beliefs & history. Until 1983.

### NATIONAL ARMY MUSEUM

Royal Hospital Rd, Chelsea, SW3 (730 0717). Mon-Sat 10am-5.30pm, Sun 2-5.30pm.

**Field-Marshal Sir Gerald Templer (1898-1979).** The life of a many-sided soldier who, in addition to a distinguished military career, took an active interest in the National Portrait Gallery, the National Trust & the Historic Churches Preservation Trust. Nov 12 onwards.

### PASSMORE EDWARDS MUSEUM

Romford Rd, E15 (534 4545, ext 376). Mon-Fri 10am-6pm, Thurs until 8pm, Sat 10am-1pm, 2-5pm.

**Archaeological Excavations at Rainham.** Finds from Bronze Age to late Roman period site at Moor Hall Farm. Until Dec 31.

### SCIENCE MUSEUM

Exhibition Rd, SW7 (589 3456). Mon-Sat 10am-6pm, Sun 2.30-6pm.

**A Hundred Years of Domestic Electricity,** arranged in conjunction with the Electricity Council. Until Dec 31.

### VICTORIA & ALBERT MUSEUM

Cromwell Rd, SW7 (589 6371). Sat-Thurs 10am-5.50pm, Sun 2.30-5.50pm.

**The Strange Genius of William Burges, "Art-Architect".** Furniture, stained glass, jewelry & metalwork in an exhibition to mark the centenary of Burges's death. Nov 18-Jan 17. £1, children, students, OAPs &

everybody Sat & Sun 50p.

### Out of town

#### ANDOVER MUSEUM

6 Church Close, Andover, Hants (0962 66283). Tues-Sat 10am-5pm.

**Richard Kraus—the New Forest Photographer.** The exhibition of this young American photographer's poetic colour pictures of the New Forest has moved to Andover this month. Until Dec 5.

#### BRIGHTON MUSEUM & ART GALLERY

Church St, Brighton, E Sussex (0273 603005). Tues-Sat 10am-5.45pm, Sun 2-5pm.

**Contemporary Chairs.** Designs for chairs commissioned from 10 of Britain's leading makers. Until Nov 15.

#### CHICHESTER DISTRICT MUSEUM

29 Little London, Chichester, W Sussex (0243 784683). Tues-Sat 10am-5pm.

**Railways.** Scale models, photographs & relics illustrating the history of railways from Trevithick & Stephenson to the age of diesel & electric traction. Until Nov 14.

#### LETCWORTH MUSEUM & ART GALLERY

Broadway, Letchworth, Herts (04626 5647). Mon-Sat 10am-5pm.

**From One Man's Camera.** Robert Stowell is a retired engineering manager who has been an amateur photographer for the past 15 years. His work, in black & white & colour, includes abstracts, landscapes & informal pictures of people. Until Nov 14.

#### ROTHESAY MUSEUM

8 Bath Rd, Bournemouth, Dorset (0202 21009). Mon-Sat 10.30am-5pm.

**The Pencil & the Ballpoint Pen.** A private collection, formed by a local resident who wishes to remain anonymous, showing the development of these two types of writing tool. Nov 12-Jan 30, 1982. 20p, children 5p.

#### ROYAL NAVAL AIR SERVICE MUSEUM YEOVILTON

Ilchester, Nr Yeovil, Somerset (0935 840551). Mon, Sat 10am-5.30pm, Sun 12.30-5.30pm. £1.10, children 55p.



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## WINE PETA FORDHAM

Mix your own cocktails ... recipes for some super stingers  
... party punches ... and the wine of the month.



THE PARTY SEASON being nearly upon us, I have been looking for useful ideas and recipes. Almost all "party drinks" are based on spirits. These are expensive but most supermarkets and many merchants stock lower proof ranges which are cheaper and little different in taste.

Two of the best bartenders in London have concocted "specials" for *ILN* readers. Antonio Marcelino, head bartender at the Ritz Casino, mixed a simple, elegant cocktail with which to greet your guests. Amounts for one drink are: 1 glass of orange juice,  $\frac{1}{2}$  measure brandy,  $\frac{1}{2}$  measure Mandarine Napoleon and a dash of egg-white. Shake well.

Starboard Light is a fairly orthodox cocktail, popular with sporting fans. Make it with  $\frac{1}{2}$  sloe gin,  $\frac{1}{4}$  Freezomint crème de menthe,  $\frac{1}{4}$  lemon juice.

Martell makes a remarkably good mix, consisting of  $\frac{1}{2}$  3-star,  $\frac{1}{4}$  Van der Hum and  $\frac{1}{4}$  Tia Maria. Tequila fans like to combine about an ounce of tequila (José Cuervo from Peter Dominic is a good one) with a little sugar and the juice of  $\frac{1}{2}$  a lemon, adding ice and either soda-water or tonic.

The *Savoy Cocktail Book* is the bible of the serious drinker. It contains a selection of "after-dinner cocktails", jazzed-up liqueurs, which are a pleasant surprise at a party. Quelle Vie is very popular. It is made simply of  $\frac{1}{3}$  kummel and  $\frac{2}{3}$  brandy, well stirred and strained.

Serge Zaaloff, the *éminence grise* of drinks at the London Hilton, dreamed up our second "special". His is a rich warmer for about 20 people. Bake 10

large oranges spiked with cloves until brown. Quarter the oranges and place in a large warmed pan. Add three bottles of dark rum, several sticks of cinnamon and 1 bottle of cooking brandy. Warm over gentle heat, adding 16 tablespoonfuls of brown sugar, stirring well. When really hot set the punch alight, then quench the flames with 6 litres of apple-juice. Sprinkle with nutmeg, pour into a punch-bowl and serve at once.

He also recommends this cold punch. For 20 people take 2oz of fresh lemon juice, 40oz orange juice, 1 pint of dark rum,  $1\frac{1}{2}$ oz grenadine syrup and 8oz honey. Mix half-an-hour before serving and after 20 minutes pour over 1lb of crushed ice and decorate with orange slices.

A good, old-fashioned, relatively inexpensive drink is a hot fruit punch. Put two bottles of Stone's Green Ginger Wine with half a bottle of rum into a saucepan, adding slices of orange and lemon to taste, plus  $\frac{1}{2}$  teaspoonful of cinnamon. Heat and then serve. Dried fruit can be added.

Ordinary mulled wine is fun for a younger party. It consists of any full red wine, sugar, fruit juice, canned fruit, some runny honey and lots of spice.

### DIARY NOTES

#### Wine of the month

A Stowell Wine Box at £6.99 containing 3 litres of a sound red, *Vin de Pays du Gard* is useful in the party season. It has a drip-proof tap, will keep for four months when opened and can be thoroughly recommended. From Threshers and many branches of Victoria Wine.

#### This month's wine auctions include:

Nov 4, 10.30am. Vintage port, Madeira & cognac. Sotheby's, 34/35 New Bond St, W1 (493 8080).

Nov 5, 26, 11am. Claret & white bordeaux. Christie's, 8 King St, SW1 (839 9060).

Nov 10, 11am. End of bin & wines for every-day drinking. Christie's South Kensington, 85 Old Brompton Rd, SW7 (581 2231).

Nov 18, 10.30am. Fine & inexpensive wines. Sotheby's.

Nov 19, 11am. Port, sherry & cognac. Christie's.

Nov 23, 11am. Fine wines. Bonham's, Montpelier St, SW7 (584 9161).

Nov 25, 10.30am. Fine wines, spirits & vintage port. Sotheby's.

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Making a glutton of a gourmet ... eat out American style ... where to find the trenchermen ... and a guide to some of the best restaurants in town.

I CONDUCTED the research for this month's column by having lunch at three American hotels: Churchill's, the Carlton Tower and the Sheraton Park Tower. I found them more human, more European than other American hotels on the European mainland. One of them, the Sheraton Tower, even turned out to have one of the best restaurants in London. Downstairs the air-crews mooch about—and whether they are merely gossiping or complaining in those accents, who knows—but upstairs The Trianon restaurant is an astonishing pleasure. There is a roof garden. The room is broken up cleverly with mirrors so that while the place is not small it feels intimate.

There's a fine set lunch at £11.50, but an unusual wave of fancy overtook me and I indulged myself—except to return to the *table d'hôte* for the haddock and parsley sauce, which was perfect. Would you resist smoked salmon so richly cut? But it was the quails' eggs that led me astray. And after all that, a bottle of the best Montagny at £9 or the house white at almost a third of the price. My companion said that the bouillon and the salad were the best she has known in London. The pudding trolley would, indeed did, make a glutton of a gourmet. Mr Monte, who is in charge, deserves a medal.

At the Churchill Hotel and at the Rib Room at the Carlton Tower I had the beguiling benefit of the company of the young women whose role it is to describe the enchantments and history of their respective restaurants—Mabeth Fenton at Churchill's No 10 restaurant, Lucy O'Sullivan at the Rib Room. Miss Fenton and myself thought the champagne cocktails were just the thing in the Churchill's cheerful bar: £4.50 a throw, but there is no law that says you have to order them. In the No 10, as at the Rib Room, the helpings are generous. The smoked salmon is £7.50 at No 10, £7 at the Rib Room—indeed the prices are pretty comparable.

At both places you can eat expensively, or you can eat fairly cheaply. Thus at No 10 there is good soup at £1.50. I had the dish of the day, an Irish stew, at £5.80 and some fruit at £1.40. On the other hand, the lobster is £16.

Similarly with the wine. What was unexpected at the Churchill No 10, as in the bar, was the amiability of the staff. I had assumed that the modern grand hotel would invariably be chill, peopled by the anonymous, distant from the clientèle. Instead of which here was the acting *maitre d'*, Graham Frankland, full of fun; while the wine waiter, Cyril Ware, was charm itself.

In general style the Rib Room is a shade of red rather like No 10. Refurbished, the walls hung with a collection of the works of Feliks Topolski, it is altogether lighter than once it was, and I think improved (others do not share this view). Naturally, the thing to eat at the Rib Room is the beef. My companion had an "Executive Cut"—two 4oz slices—at £6.50. But there were people, trenchermen all, eating the "Adam Cut"—18oz on the bone at £9. But lest you think that America abroad has abandoned all Americana, be reassured: the Rib Room has a pure beef 10oz hamburger at £3.95.

Churchill Hotel, 30 Portman Sq, W1 (486 5800).

Carlton Tower, Cadogan Pl, SW1 (235 5411).

Sheraton Park Tower, 101 Knightsbridge, SW1 (235 8050).

### THE ILN GOOD EATING GUIDE

Estimated restaurant prices are based on the average cost of a meal for two, including a bottle of house wine. The symbol £ indicates up to £20; ££ £20-£30; £££ above £30.

AmEx=American Express; DC=Diner's Club; A=Access (Master Charge); and Bc=Barclaycard (Visa). Where all four main cards are accepted this is indicated as CC All.

#### Bumbles

16 Buckingham Palace Rd, SW1 (828 2903). Mon-Fri noon-2.15pm, Mon-Sat 6-10.30pm.

Rich food, dishes novel, sometimes to point of eccentricity. English wine available. Cheerful & popular, with room for private parties & even a disco. CC All ££

#### Mr Chow

151 Knightsbridge, SW1 (589 7347). Daily 12.30-2.45pm, 7-11.45pm.

Peking cuisine in fashionable surroundings. The steamed dumplings, like much of the menu, have stood the test of time. Expensive wine list. CC All ££

#### Conway's

131 Chiswick High Rd, W4 (994 6887). ➔

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➔ Banda Azul is one of the Paternina Collection—a range of fine wines from Rioja.



## RESTAURANTS CONTINUED

Wed-Mon noon-3pm (not Sat), 7-10.30pm. Friendly new, small, French-style restaurant in a part of London not remarkable for its eating places. Limited good menu, with three-course prix fixe of £6.95. CC All ££  
**Drakes**

2a Pond Pl, SW3 (584 4555). Daily 12.30-2.15pm, Sun until 2.45pm, 7.30-11pm, Sun until 10.15pm.

Spacious & pleasant, excellent service. The wine is not cheap, but much recommended are the salmon trout, the liver & the suckling pig. CC All ££

**A l'Ecu de France**

111 Jermyn St, SW1 (930 2837). Mon-Fri 12.30-2.30pm, Mon-Sat 6.30-11.30pm, Sun 7-10.30pm.

Mainstream Parisian where the service is almost a meal in itself. Caviar, for those who own or rob banks, is £16 an ounce. Popular for parties. CC All ££

**Le Gavroche**

43 Upper Brook St, W1 (408 0881). Mon-Fri 7.30-11pm.

French cuisine fastidiously prepared & served. On its night Le Gavroche can deliver about the best food & wine in London. CC All £££

**Gay Hussar**

2 Greek St, W1 (437 0973). Mon-Sat 12.30-2.30pm, 5.30-11.30pm.

Small, lively Hungarian restaurant. Hearty appetites an advantage, as well as a readiness to experiment with such exotic dishes as iced cherry soup, stuffed cabbage with dump-

plings, saddle of carp, paprika chicken & galuska, & a taste for Bull's Blood, though other wines are available. CC None ££

**The Grange**

39 King St, WC2 (240 2939). Mon-Fri 12.30-2.30pm, Mon-Sat 7.30-11.30pm, Sat from 6.45pm.

Excellent two- or three-course set menu, offering a promising example of how prices can be kept down by limiting choice. Perfect service. CC Am Ex ££

**Grapes**

The Mall, Camden Passage, N1 (359 4960). Daily noon-3pm, Wed & Sat until 4pm, 6pm-midnight.

Dazzling cocktails, good cooking, value for money in fine building with charming décor. At lunchtime peaceful but every Saturday & Wednesday night loud with the sound of live jazz. A bonus in the London scene. Much recommended. CC A, Bc ££

**Joe Allen's**

Exeter St, WC2 (836 0651). Mon-Sat noon-1am, Sun until midnight.

Identical to the New York theatre district bar-restaurant & not as popular. It is a lively place with exceptional service. CC None ££

**Manzi's**

1 Leicester St, WC2 (734 0224). Mon-Sat noon-2.40pm, downstairs 5.30pm, upstairs 6pm-11.30pm, Sun downstairs only.

The menu is attractive, depicting much nautical: the Cabin Room carries lifebelts but there is no sign of the place sinking. The waiters sometimes seem preoccupied. A fish

place. CC All ££

**Restaurant Mijanou**

43 Ebury St, SW1 (730 4099). Mon-Fri 12.30-2pm, 7.30-10pm, Fri until 11pm.

The Blechs have brought their famous restaurant from the Wye Valley to The Smoke. Magnificent soups, but mainly a place for those who like rich food: after all, elderberry & juniper sauce is not met every day. CC AmEx, A, DC ££

**The Ritz**

Piccadilly, W1 (493 8181). Daily 12.30-2pm, 6.30-11pm.

Lovely Baroque restaurant back in its old form. Spacious, pink & not cheap. Excellent service. CC All £££

**Rules**

35 Maiden Lane, WC2 (836 5314). Mon-Fri 12.15-3pm, 6-11.15pm, Sat 6.15-11.15pm.

What was good enough for Dickens, Thackeray, Chaplin, Barrymore & Olivier remains good enough for the likes of us. Rules OK! It is possible to eat cheaply, too, among the grandeur. CC AmEx, Bc, A ££

**Shirreffs**

25 Quebec St, W1 (723 0095). Mon-Sat 11.30am-3pm, 5.30-11pm.

First-class Colchester oysters at this wine bar. The crèmes à la jubilee—vanilla ice & hot cherries—are a treat. The Deinhard Green Label is a wine to go for. CC All £

**Venezia Restaurant**

21 Great Chapel St, W1 (437 6506). Daily 12.15-3pm, 6.15-11.15pm.

A must for those who like staring at actors,

directors & similar soldiers of fortune. In winter indulge yourself with fresh strawberries Romanoff. The whitebait held to be exceptionally good. Very popular. CC All ££

**Chez Victor**

45 Wardour St, W1 (437 6523). Mon-Fri noon-3pm (last order 2.30pm), Mon-Sat 6pm-midnight (last order 11.15pm).

Magnificent lobster thermidor in a wilfully shabby yet elegant French place where the menu seldom changes & the clientele is literary and theatrical. CC AmEx ££

**El Vino**

47 Fleet St, EC4 (353 7541). Mon-Sat 11.30am-3pm, Mon-Fri 5-8pm.

Journalists & lawyers may be observed here. The restaurant below the wine bar is a shade cramped, probably because customers wish their chat to be overheard. Fine wine. CC None £

**Wheeler's**

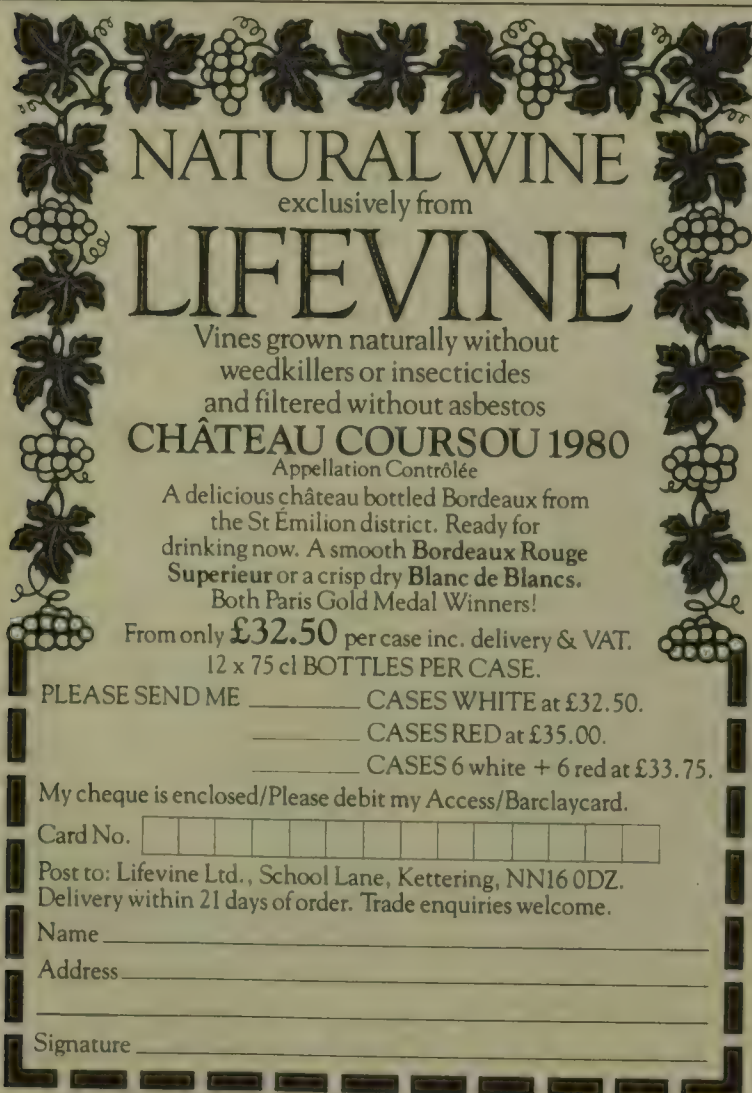
19 Old Compton St, W1 (437 2706). Mon-Sat 12.30-3pm, 6-11pm.

Three floors of fish, starched tablecloths & attentive service. Good value but not cheap. If living it up, Wheeler's Number One oysters & lobster thermidor. CC All ££

**White Tower**

1 Percy St, W1 (636 8141). Mon-Fri 12.30-2.30pm, 6.30-10.30pm.

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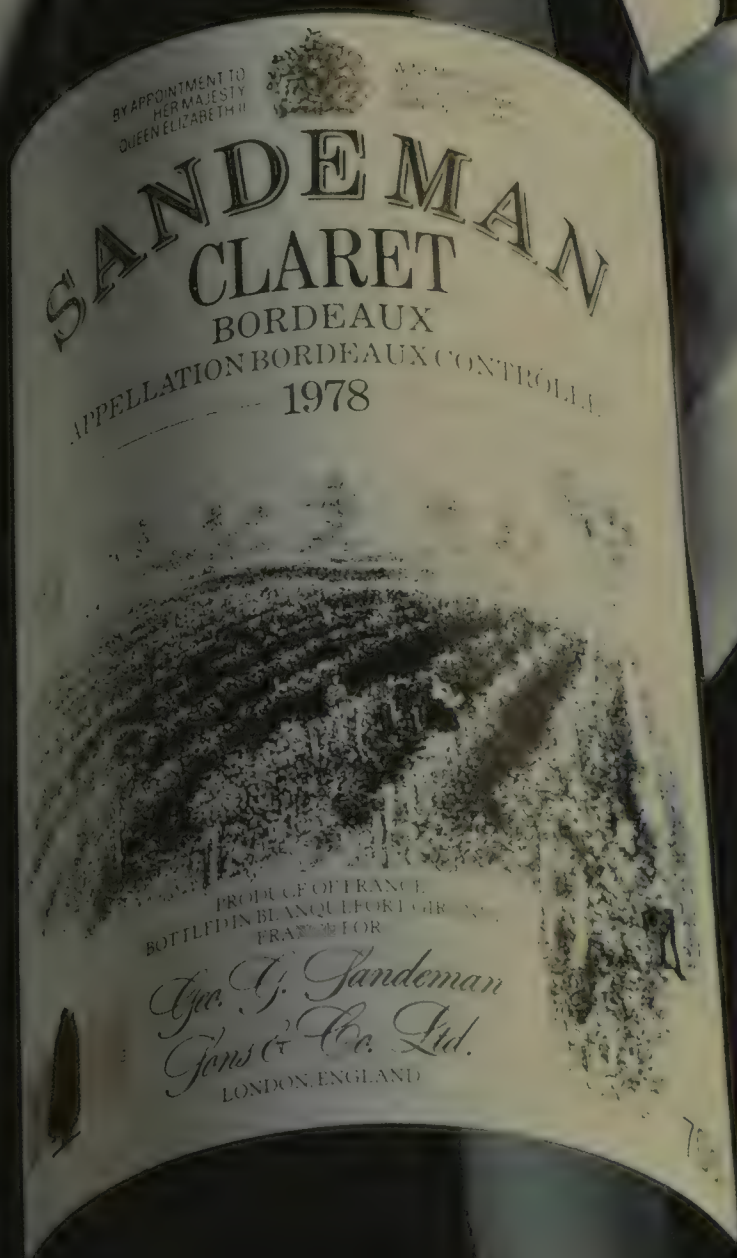
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## SELECTIVE SHOPPING MIRABEL CECIL

Glad rags for children and their elders... dresses from the past... and something for the men

WELL IN TIME for Christmas, Fortnum & Mason, Piccadilly (734 8040), have opened a children's department on their third floor. Among the ravishing clothes for children from birth to eight years old are some exquisite French imports, such as tiny quilted suits and, for older children's parties, velvet frocks with delicate white organza collars by Emma Goad.

As well as clothes there are lots of toys—cosy white Polar bears and, more cheaply, bear handbags in soft furry material at £6.10.

A charming christening present would be one of their white cushions, trimmed with pink or blue ribbons and embroidered with the baby's name and a date. These are £14 to order.

□ Even if it is worn just once a year—or even once in a decade—it is comforting to have a glamorous ballgown in the wardrobe. So this month I investigate where to acquire party frocks and ballgowns—some new, some second-hand, some wonderfully extravagant, others for under £100.



Bellville Sassoon: all dressed up.

If I could choose a ballgown from anywhere in London, I would go to Bellville Sassoon for one of their full-skirted, romantic, taffeta dresses trimmed with gold lace (around £458); or perhaps for one of their long, slinky, black velvet dresses, simple & stunning. Bellville Sassoon has other equally stylish but more fancy dress, consisting of full black bloomers (£168), worn with a black velvet jacket (£127), tied around the waist with a tassel & accompanied by a white organza blouse trimmed with gold lace (£129). The ensemble is completed with flat black pumps decorated with big black bows & diamanté clips, & a little hat with a long black feather.

Laura Ashley have a range of reasonably priced evening wear in moiré taffeta. Colours are black, white, burgundy, bright blue, bottle green, scarlet & pastel pink, & there are comfortably large sizes. A pretty fitted jacket with raised shoulders in this range costs £31.95 & a full skirt to go with it costs £72.95; a simple strapless dress with a flattering skirt costs £59.95. There are also knickerbockers & blouses, & a tiered velvet cape, generously cut, at only £75.

I bought a beaded 1920s dress in black chiffon for under £100 at a textile & costume auction at Sotheby's Belgravia & I was agreeably surprised at the price which was actually less than the estimate. They hold such sales six times a year & will supply an

illustrated catalogue giving estimated prices. Their next costume sale is on November 17 at 10.30am & is of particular interest to people who want to buy something to wear, rather than to gaze at in a glass case, as it includes many 20th-century couturier dresses, & fewer Victorian ones than usual.

Meg Andrews, the head of the costume & textile department at Sotheby's Belgravia, tells me that prices "will not be very high when you consider what an original would cost. Some people think that everything in these sales goes for thousands of pounds, but a period beaded dress actually costs from £40-50—though if it is very Art Deco it will cost a lot more."

There will be a sale preview where, though you may not actually try clothes on, you can hold them up & examine them closely.

**Bellville Sassoon**, 73 Pavilion Rd, SW1 (235 3087).

**Laura Ashley**, 7/9 Harriet St, SW1 (235 9797); 35/36 Bow St, WC2 (240 1997); 157 Fulham Rd, SW3 (584 6939); & branches throughout the country.

**Sotheby's Belgravia**, 19 Motcomb St, SW1 (235 4311).

## SHOP IN FOCUS

Even the most conservative men will not resist the clothes on sale at Dash in Chiltern Street. The owners, Jane Bourvis & David Grigg, sell traditional styles, updated with their own elegant touches. Jane has designed some heavy cotton cable-knit sweaters in lovely colours, & there are thick corduroy trousers, pleated at the hip with a narrow leg, which the shop finishes off to the length you want (£27.50). These are an excellent buy & come in many shades of brown, green, & blue.

The stock changes constantly, & comes from all over the world, particularly Italy where designers are good at making the classic English look in casual men's wear.

**Dash**, 15 Chiltern St, W1 (487 4383).

An excellent idea for Christmas cards comes from a young husband-&-wife team, Jeffery Design. Peter & Heather Jeffery will sketch your house, have a block of the line drawing made & from this print Christmas cards with your own message inside. The drawing & a small block cost £35; a large block £40. The cards come with envelopes & cost £17.50 for 50 or £25 for 100. The design can also be printed on invitations, napkins or writing paper.

**Jeffery Design**, Glenfron House, 280 Ashley Down Rd, Bristol (0272 421697).



## OUT OF TOWN ANGELA BIRD

Guy Fawkes night fun and games... music in stately surroundings... and craft markets

IF THE PROSPECT of winter appals, now is the time to find a winter bargain hotel break from 1,000 featured in the English Tourist Board's free *Let's Go* book, available from tourist information centres or from *Let's Go*, Hendon Road, Sunderland, Tyne & Wear. Similar publications covering Wales and Scotland may be obtained from the appropriate tourist board in Cardiff or Edinburgh. Many hotels offer special interest weekends in subjects ranging from canals to cathedrals, pottery to photography, theatre visits to vineyards. Information on some of these from Embassy Hotels (0283 66587) or the Royal Norfolk Hotel, Bognor Regis (0243 826222).

□ On November 1 you can see the veteran cars arrive in Brighton, or catch the last glimmer of the Illuminations in Blackpool before the plugs are pulled until next September.

□ Bridgwater in Somerset has a spectacular illuminated carnival on Guy Fawkes night which subsequently tours other towns in the old county of Somerset (see below); the Fenny Poppers are fired in Buckinghamshire on November 11; landlubbers can watch dry windsurfing in Epping. You can also warm up indoors among the free-flying butterflies in the tropical greenhouses at Syon Park, near Isleworth, Middlesex, and shudder at the safely caged scorpions and bird-eating tarantulas. (Daily 10am-5pm. £1.20, children and OAPs 70p.)

Oct 30-Nov 1. **Southern Counties Craft Market.** Examples of work by 75 craftsmen include rocking horses, metal sculpture, carved wooden birds & silver goblets. The Maltings, Farnham, Surrey. Fri noon-6pm, Sat 10am-6pm, Sun 10am-5pm. 50p, children 25p.

Nov 1, 6.30pm. **Albani String Quartet;** Alan Schiller, piano. Haydn, Mozart, Quartets; Schumann, Piano Quintet. Castle Howard, York. Tickets £7.50 including a tour of the house, buffet & wine from BMW Box Office, 21-23 Chilworth St, W2 (402 7128).

Nov 5, 7pm. **Rolling of the Tar Barrels.** An illuminated carnival & a bonfire start the proceedings before eight tar barrels are set alight at about 9pm & thrown from one man to another as each finds the heat unbearable. Ottery St Mary, Nr Exeter, Devon.

Nov 5, 7.30pm. **Bridgwater Carnival.** A spectacular two-hour procession of over 100 illuminated floats, followed by a firework display. The procession then visits the Somerset towns of North Petherton (Nov 7), Burnham & Highbridge (Nov 9), Shepton Mallet (Nov 11) & Glastonbury (Nov 13), & the Avon towns of Wells (Nov 14) & Weston-super-Mare (Nov 16).

Nov 6. **Royal railway opening.** The Queen & the Duke of Edinburgh open a further 5 mile section of Newcastle's Metro Urban Railway, establishing the long-awaited link across the Tyne between Newcastle & Gateshead. Newcastle-upon-Tyne, Tyne & Wear.

Nov 11. **Firing the Poppers.** The Fenny Poppers are six cannon which have been fired on St Martin's Day since 1730 to commemorate the foundation of the church. The deafening bangs can be heard at noon, 2pm & 4pm. Leon Recreation Ground, Fenny Stratford, Nr Bletchley, Bucks.

Nov 13, 8pm. **Musical evening** with Richard Baker & Caroline McCausland. Miscellany of light-hearted songs, anecdotes, poems & guitar solos. Wallington Hall, Cambo, Morpeth, Northumberland. Tickets £4 from the Administrator, Wallington Hall (067 074 283).

Nov 13-15, 9.30am-8.30pm. **International Furniture Show.** Public viewing of the latest designs in home furnishing. National Exhibition Centre, Birmingham. £1.



Landsailing: a new sport.

Nov 14, 15, 11am onwards. **National Landsailing Event.** This new sport is a waterless form of windsurfing & is expected to attract up to 50 competitors & their three-wheeled devices. North Weald Airfield, Nr Epping, Essex.

Nov 21, 22, 10am-6pm. **Pottery & Craft Market.** Over 40 different crafts, including wildlife pictures on Welsh slate & quilting, on show in a newly refurbished Jacobean country house. Lilford Hall, Nr Oundle, Northants. 60p, children 40p.

Nov 28-Dec 12. **Cardiff Festival of Music.** Includes performances by the Dyfed Choir, Haydn Trio of Vienna, Gabrieli String Quartet, Clifford Curzon & London Mozart Players. Various venues in Cardiff. Details from University College Music Department, Cardiff (0222 44211).

Nov 28, 7.30pm. **Concert of works by Handel.** Handel Opera Society Chorus, conductor Fairbairn. Blickling Hall, Nr Norwich. Tickets £4.50 from National Trust, Blickling, Norwich, Norfolk.

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